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BERLIN W., Motz St. 36, December 18, 1909.

Busoni's recital was by far the greatest and most impressive musical event of the week. Although the merits of this marvelous pianist are so well known in Berlin, as was again demonstrated on Wednesday by a sold-out house, he surprised this time even his most ardent admirers and his intimate friends with his transcendental performances. It was a Busoni concert in a double sense, for his program consisted chiefly of his own elaborations of other men's compositions. The great artist was in magnificent form throughout the evening, and there were moments when he was exceptionally uplifting, as for instance in the allegro con brio of the big Beethoven sonata in C minor, op. 111. With what clearness, what authority, what sovereign mastery he played this prodigious work. He opened his program with an inspiring rendition of the chromatic fantasy and fugue; then followed a "Fantasia" of his own, "nach Bach," as the program expressed it. Busoni wrote this piece shortly after the death of his father and the note of sadness that is woven through it all is very convincing. It is a well conceived and well constructed composition, the fuguetta being to my mind especially good. Remarkably effective are Busoni's arrangements of two Bach "Choralvorspiele," "In dir ist Freude" and "Nun freut euch"; to the listeners apparently simple, they are nevertheless difficult things to play and the second one especially, which has the thematic material all in the left hand, while the right is devoted entirely to charming figuration, is a thoroughly delightful little work for piano. To refer to Beethoven's opus 111 again, Busoni's conception of it is very individual, but grand and heroic, and thus was his performance; it was an interpretation that stood out as a thing apart, colossal in its proportions. One felt that one was listening here not only to a great pianist, but to a great man, for the performer seemed to stand far above the instrument itself and all its capabilities. He made use of his marvelous command of the piano to bring home to us in a vivid manner the grandeur and all-embracing qualities of the work. Busoni certainly feels his Beethoven deeply. What does it matter if he does not feel it as other pianists do? Such a great artist and personality surely does not need to conform to traditional readings; he is a law unto himself, as Liszt and Rubinstein were, and it is idle talk to compare his ideas of Beethoven with this or that pianist's. We have got beyond the days of the conventional reading of Beethoven. Very charming are Busoni's arrangements of Beethoven's

"Eccossaises" and a gigue, bolero, and variations by Mozart. In his elaboration of a Paganini caprice, to which he has added an introduction, he embraced the opportunity to display some marvelous virtuosity. What shall one say to his treatment of the Liszt "Mephisto" waltz? In this he produces indescribable pianistic effects; what tone color, what delicacy, what finesse, what astounding clearness! This long and interesting program was brought to a close with a rousing performance of the Liszt A major polonaise, to which Busoni added a brilliant cadenza. He played this with a dash and brilliancy that spoke well for his remarkable powers of endurance, for the long program that had gone before seemed not to have tired him one whit. The audience rose to him like one man and pandemonium reigned for fully half an hour. The great artist granted several encores, but it was not until



IGNAZ WAGHALTER.
The young Polish conductor, who so suddenly won his spurs at the Comic Opera in Berlin.

the hall porter came onto the stage and locked the piano that the audience withdrew. Not only the auditorium itself but the stage was crowded with eager listeners and the unusually large contingent of pianists was specially noticeable. From Busoni they can all learn something. I noticed among the audience Josef Lhevinne, Rudolph Ganz, Alberto Jonás, José Vianna da Motta, Gottfried Galston, Sandra Droucker, Michael von Zadora, L. T. Gruenberg, and dozens of others; and what is more they all had to buy tickets, for there are no free tickets at a Busoni recital, and in this city it takes piano playing of a very exceptional order to draw money from the pockets of the professional pianists themselves. It was a great triumph for the master pianist, who in a few days will cross the ocean to begin his American tour.

At the fifth Nikisch Philharmonic concert on Monday evening a new work by Wilhelm Berger, the composer-

conductor of Meiningen, was introduced. The piece is in the form of variations on an original theme with a closing fugue. The theme itself, which is in F minor, is a good one and it affords the composer ample opportunity for development in the shape of variations. Berger has written eleven of them and they are all treated symphonically. It is a good legitimate work for orchestra and if the composer had written two or three variations less, its success would have been more effective; toward the close the interest wanes and all because of the length of the piece. In commemoration of the fiftieth anniversary of Louis Spohr's death, Carl Flesch, the soloist, played the master's ninth concerto. This work contains the most beautiful adagio Spohr ever wrote, but the other two movements sound more antiquated than do the quick movements of the seventh and eighth concertos. The finale of the ninth is especially weak. Spohr did not write symphonically, but relegated the orchestra to mere accompaniments, so that the soloist always stands out in bold relief. Yet, unlike Vieuxtemps, Ernst or Wieniawski, he did not employ any of the purely violinistic virtuoso effects; Spohr avoided them on purpose, and for this very reason his works are far less effective in their appeal to the public and much less grateful to the performer than the compositions of his more brilliant colleagues mentioned above. Spohr got to be too one-sided in his idiom. Look over all of his fifteen concertos and you will find the concurring chromatic runs, short quick trills on sixteenth notes in passage work, long staccato strokes and runs in tenths in each. The adagio of the ninth, the adagio and finale of the seventh and the entire eighth concerto will probably be immortal, but the rest of Spohr's music will soon be consigned to oblivion; in fact, most of it already has been. And what a prolific writer he was! He wrote no less than nine operas, five oratorios, ten symphonies, fifteen violin concertos, thirty-three string quartets, four double quartets, one sextet and seven string quintets; also a large number of compositions for harp alone, written for his first wife, Dorette Scheider, who was an excellent harpist and who accompanied him on his early concert tours. When one considers how popular Spohr's operatic and oratorio works were in his day, forming as they often did the clou of great music festivals, both in Germany and in England, it seems strange at first thought that these should so soon be forgotten. In his day there were plenty of connoisseurs who considered Spohr the equal of Beethoven as a composer; and even men like Mendelssohn, Schumann and Richard Wagner stood in awe of him. But the world moves along and the most ardent romanticist or classicist must admit that Spohr's works today sound antiquated. How will it be with Richard Strauss fifty years hence? But to return to the Philharmonic concert. Flesch gave an excellent performance of the concerto. Technically it was flawless; his tone was full and round, his bowing admirable, both in point of suppleness and strength, and his interpretation was thoroughly in keeping with the character of the work. Flesch is not a temperamental player, nor does he essay individuality of conceptions, but he is a very legitimate, solid, satisfying violinist. The "Freischütz" overture and the Brahms C minor symphony, both rendered by Nikisch in a manner that represented the acme of perfection of orchestral playing, made up the remainder of the program.

Ignaz Waghalter is a young Polish conductor who suddenly became known through lucky chance; that is, chance afforded him an opportunity, but it was, of course, his superior merit that enabled him to improve the oppor-

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tunity and "make good." It came about in this way: on the day of the 200th performance of Eugen d'Albert's "Tiefeland" at the Comic Opera, the conductor who had that work in hand was suddenly taken ill and was unable to appear that evening. Director Gregor was in great straits; this, of all performances, could not be postponed, as the composer was to be present, a large audience was assured and all things promised a festive musical occasion. But as none of the rest of his regular conductors knew the work, Hans Gregor was in despair. At the last moment Ignaz Waghalter came forward and volunteered to lead the orchestra and singers at this jubilee performance. He had for some time been acting as coach for the singers but had never led an opera in his life, although he had acted as a symphony conductor. As there was nothing left for Gregor to do but accept Waghalter's proposition or give up the performance, he chose the former alternative. When lo and behold! Without ever having sat in the opera conductor's seat before and without even one rehearsal, young Waghalter directed the 200th performance of "Tiefeland," leading his vocal and instrumental forces through the many and varied difficulties of the score with such a masterly hand that everybody was astonished—most of all d'Albert himself, who heartily congratulated Waghalter and led him out onto the stage to share the plaudits of the audience; and Director Gregor expressed his admiration for the young man's achievement in the most practical manner possible, viz., by immediately on the very next day, signing a contract for a three years' engagement with him as one of the leading conductors of the Comic Opera. No doubt many a struggling young conductor thinks his light is hidden under a bushel, but how many would be ready, if the test were made, to accomplish the feat that Waghalter did? The young Pole has not only a genius for conducting but he is an assiduous student, for although he had hitherto no position and no opportunity to show his mettle, he had nevertheless mastered all of the principal operatic scores. He claims today that he could conduct at a moment's notice any one of the Wagner music dramas, as well as dozens of other well known operas, and surely after the "Tiefeland" test no one can doubt his word. He now is conducting at the Comic Opera several times each week and his working repertory includes, aside from "Tiefeland," "Tosca," "Auferstehung," "Die verkaufte Braut" and "Carmen." On hearing him in "Tiefeland" last Saturday evening I was much impressed by the sure and easy manner with which he led the musicians of the orchestra and the singers. He conducts in a quiet, unostentatious manner, but one feels the strength of his musical personality. He is so thoroughly at home with his score that he gives little attention to that; in fact, he not infrequently conducts entirely from memory this, as well as other works à la Toscanini. Hence he is free to give minutest attention to every detail on the stage and in the orchestra. His nuances in the orchestra are admirably worked out and he knows how to inspire the singers to give their very best. Waghalter certainly has made a very propitious beginning; he has demonstrated that he has extraordinary ability and his further career as a conductor will be watched with interest.

For the weekly symphony concert of the Blüthner Orchestra on Thursday evening, the services of the distinguished composer-conductor, Sigmund Hausegger, of Munich, were secured. Hausegger was formerly the conductor of the famous festival concerts of Frankfurt, but about three years ago he withdrew from active public work as an orchestra leader and gave himself up almost exclusively to composition. I recall the splendid impression his symphonic poem "Wieland der Schmied" made at the Frankfurt Music Festival in 1904. At present he is at work upon a big symphony. His selections on Thursday evening were the Beethoven B flat symphony, No. 4, Wagner's "Faust" overture and symphonic poem, "Tasso." In the symphony, in which I heard him, Von Hausegger revealed himself to be a conductor of the first rank. He

led from memory. This would not be astonishing of the "Eroica" or fifth or seventh symphonies, but of No. 4, which is considered the weakest of the Beethoven symphonies and is hence much neglected, it is of more significance; and his thorough familiarity with the score was illustrated by the way in which he indicated each entrance of every instrument. But that is a mere detail. The fourth symphony unquestionably is weak compared with the big well known ones, but it contains many beauties and Hausegger made a great deal out of them. The adagio is a lovely movement and the first allegro vivace also contains many beauties. Hausegger approaches his Beethoven with reverence and the poetic side of the greatest of symphonic writers seems to appeal especially to him; his readings of the various movements were replete with poetry and charm. Hausegger's beat is sure and firm and in his movements he is as lithe as a cat and often quick as lightning. He scored a rousing success.

This concert introduced to Berlin a new pianist, a pianist who has, however, a well known name—that of



JOSEPH LHEVINNE AND OSCAR FRIED.
After a concert in Forst (Lausitz), where the first named played recently with accompaniment of the orchestra under the conductorship of Fried.

Ansorge. Margarete Ansorge, the wife of Conrad Ansorge, surprised the audience with her admirable performance of the Saint-Saëns C minor concerto. Madame Ansorge is well known in Berlin, but few knew that she played the piano at all and fewer still that she could play it in such a masterly manner. Anyone who can sit down and dash off this concerto with orchestra with such consummate ease must not only have a splendid command of the instrument, but must also be a fine musician. Madame Ansorge has the one and is the other. She produces a big, round, singing tone and her technic was distinguished by great clarity and accuracy; she played even the most difficult passages with a nonchalance that might well awaken envy in the breast of many a more experienced concert performer. In fact, her playing was so marked by ease and finish that no one would have suspected the novice; this was the first time, however, that this lady ever played in public with orchestra. She received a rousing welcome and was most heartily applauded and repeatedly called out.

On the same evening a joint concert was given by Alexander Fiedemann, violinist, and Dr. Paul Lutzenko, pianist, at Beethoven Hall with the Philharmonic Orchestra, which, as I am informed, was successful. Both Lutzenko and Fiedemann are better known as pedagogues than soloists, yet the former is said to have acquitted himself very creditably with the Chopin E minor concerto, in a way that spoke well both for his musicianship and his command of the piano; while the latter played Viextemps' E major concerto with a smooth polished technic and a warm, vibrant tone, as well as with an abundance of feeling. As a teacher Fiedemann is meeting with remarkable success. Both artists are instructors at the Stern Conservatory.

At the same time that Busoni was playing in such an inspired manner at Beethoven Hall, Richard Burmeister was conducting a concert of his own compositions and arrangements at Blüthner Hall with the Blüthner Orchestra, with the assistance of Norah Drewett, pianist, and Otilie Metzger-Froitzheim, contralto, as soloists. Norah Drewett, with her splendid performance of Chopin's F

minor concerto in Burmeister's orchestral arrangement, made an excellent impression. At the same place two weeks ago and this time, too, she is said to have given an admirable reading of the concert-giver's arrangement of Liszt's "Mephisto" waltz, as well as of Weber's F minor concerto. Curiously enough, Busoni was playing the same work in his own elaboration at the same time. Norah Drewett is a delightful pianist. She has a great deal of individuality and charm and she is full and bubbling over with spirits, and her playing is spirited, too. Burmeister's own compositions, entitled "Die Schwestern," for contralto and orchestra, and "Die Jagd nach dem Glück," a symphonic poem which was inspired by the well known painting by Henneberg, as well as four songs with piano accompaniment, met with a friendly reception. Burmeister as a composer is not a revolutionist, but his work is that of a man who has ideas and of a skilled and thorough musician. Madame Metzger is the possessor of a beautiful contralto voice and she sings with great warmth.

A song recital by Else Schmidt-Held, which was given at Bechstein Hall on Tuesday evening, revealed a sympathetic voice, but little interpretative talent. It was singing better fitted for the home than for the concert hall, as the lady has neither individuality nor temperament. She was assisted by Heinrich Maurer, who gave her excellent support at the piano. He accompanied twenty songs by Strauss, Wolf, Brahms and Schubert in a way that revealed superior musicianship and a splendid command of the piano. Evidently Maurer's ability is such that he deserves to be heard in something more pretentious than mere accompaniments.

Kirk Towns made his debut as "Gast" at the Volksoper on Saturday evening as Germont, the father, in "Traviata." This, I believe, was his first appearance in opera in Germany and he made such a good impression that Dr. Alfieri engaged him to repeat the role a few days later and also requested him to sing the part of Rigoletto. Towns has a very sympathetic, penetrating voice and he has been taught in a splendid school, having received instruction from Georg Fergusson for a number of years. He sang in a straightforward, manly style that made a direct appeal to the audience.

A new tenor, August Bockmann, who, if I mistake not, was discovered under romantic circumstances, he having been a cook or something of that kind, scored a big success as Manrico in a recent performance of "Trovatore." He has a genuine lyric tenor voice and a great deal of warmth. Vocally he has still a good deal to learn, as he needs more technical polish and greater musical finish, but he promises to become one of the leading lyric tenors, as his material is of a very uncommon kind.

D'Albert's new opera, "Izyl," was performed at Frankfurt last Sunday with a fair degree of success. Strassburg and Brunn have secured rights of production and negotiations are also pending for Augsburg, Basle, Nuremberg, Stuttgart and Würzburg. D'Albert's "Tiefeland" has been given some 240 times at the Comic Opera, yet a recent performance of it which I heard revealed the fact that the attendance is very meager.

Johannes Messchaert was to have given a song recital at the Singakademie on Tuesday evening, but it was postponed at the eleventh hour on account of the illness of the artist. The public is used to this with Messchaert, but it is a great pity that an artist who has such a large following should be so unreliable. Messchaert is far from well; he is a rabid vegetarian and not only eats very little at best, but frequently goes all day without any nourishment. Undoubtedly his mode of living has much to do with the state of his health.

Another important concert that was canceled this week was that of Emma Calvé, who was to have sung at the Philharmonie last evening. With her, too, it was ostensibly illness that prevented her appearance.

After a long absence from the Berlin concert podium, Irma Saenger-Sethe, the distinguished violinist, will play again here. She announces a concert with the Philharmonic Orchestra at Beethoven Hall on the 30th, when she

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will be heard in the Mendelssohn and Bruch concertos and the G major romance.

Rudolph Ganz will give a recital at Beethoven Hall on January 8. Ganz has been playing in important provincial cities of late with emphatic success.

An extra Philharmonic concert will be given under the direction of Arthur Nikisch next Monday evening, when a Beethoven program will be rendered, consisting of the overture to "Die Geschöpfe des Prometheus" and the C minor concerto, op. 37, No. 3. The soloists will be Tilly Cahnbley-Hinken, Paula Weinbaum, Felix Senius, Thomas Denys and Prof. Max Pauer. ARTHUR M. ABELL.

Alexander Heinemann in Great Britain.

Here are some more press notices on the wonderful art of Heinemann:

Of the tares and the wheat in the harvest of recitals which the veteran concert goer encounters in the thick of the musical season it is always a pleasure to dwell upon those who deserve a place in the artistic barn. Among these may be reckoned Alexander Heinemann. He sings with heart and soul upon the scene which the poet conjures up in the text. He uses the speech in song method freely, and with striking effect, and does not hesitate to use his body and limbs, as well as facial contortions, to give full dramatic expression to his imagination. Perhaps the most remarkable effects were made on Friday afternoon in three songs by Karl Loewe, a contemporary of Schubert, and a writer of vocal "program music" in the truest sense of the phrase. In "Die Nächtliche Heerschau" Mr. Heinemann made one fully realize the ghastly procession of dead soldiers, awakened by the skeleton drummer, while there was a touch of villainy in his account of the old man who goes forth to shoot his erring young wife, as set forth in "Die Lauer." The singer, however, has a beautiful mezzo forte, and can express the tenderest sentiments when occasions arise, as was proved in his memorable account of the same composer's "Abendlied." Songs by Brahms, Lederer-Prina, Hans Hermann, Schubert and Schumann were included in the program, for which the heartiest appreciation was shown throughout.—London Standard, May 11, 1908.

An extremely interesting recital of German lieder was given in the Aeolian Hall this afternoon by Alexander Heinemann, who not only possesses a baritone voice of remarkable power and resonance, but showed that he has in addition an unusually keen and subtle sense of interpretation. The chief beauty of his voice lies in its mezza-voce quality, which was employed with infinite variety and resource. That Mr. Heinemann has a sense of humor he showed in Hans Hermann's charming "Der Alte Herr," which was given with such effect that it had to be repeated; while in the same composer's dramatic "Drei Wanderer" the interest was held up to the final climax with an intensity of expression in which there was not a trace of theatricality. It is, indeed, one of Mr. Heinemann's chief merits that, with all the details which he puts into his readings, the effects are rarely or never over-elaborated or unduly insisted upon.—Glasgow Herald, May 9, 1908.

Louise Kirkby-Lunn's Ancestry.

In an interesting account of Louise Kirkby-Lunn, "M. A. P." a London magazine proclaims the singer the "all-British prima donna." The contention seems somewhat modified by the admission of "a strain of Spanish blood which, no doubt, accounts for a dramatic power and abandon rather unusual in English artists."

Madame Lunn was born and reared in Manchester, and her family is British. There is more than a touch of romance about her early life, for in those days a frequent visitor to her home was a distant cousin, W. J. K. Pearson, whose wife she was destined to become. It was Mr. Pearson, himself a thorough musician, who first discovered the possibilities of the young woman's voice, and acting on his advice she tried for a national scholarship at the Royal College of Music, but got no nearer than a "proxime accessit." Nothing daunted, she entered the college as an ordinary student, and the following year triumphantly carried off the scholarship.

Oskar Fried, the Berlin conductor, was praised on a recent Russian visit for his leading of Beethoven's ninth symphony in St. Petersburg, and Brahms' C minor symphony, in Moscow.



LEIPSIK, December 15, 1909.

The tenth Gewandhaus concert, under the usual direction of Arthur Nikisch, is designed to commemorate the twenty-fifth anniversary of the occupancy of the present Gewandhaus Building. The formal dedication of the house was in a three day festival of December 11, 12 and 13, 1884. The present program had the assistance of the



LATEST PHOTOGRAPH OF TCHAIKOWSKY.
This picture was taken several days before the great composer met his untimely end.

Thomaner Chor under Gustav Schreck, and of Karl Straube, organist at the Thomas Kirche. The compositions were Beethoven's overture, "Zur Weihe des Hauses," op. 124; a Christmas recitative, terzet and chorus from Mendelssohn's unfinished oratorio "Christus"; Mendelssohn's organ sonata in A major; the chorus lieder "Vespergesang," "Der Besuch" and "Abendlied" by Carl Reinecke; the Beethoven "Eroica" symphony. The overture of this program is much more "symphonic" than most symphonic poems. It is a late work of the master, and its short, potent themes lend themselves to closest polyphony. Nikisch played it superbly, as he also did the symphony. There is nothing to complain and everything to enjoy in the Beethoven he has been playing for some seasons. The Thomaner Chor was wholly delightful in the three fine Reinecke songs and the oratorio excerpt. Reinecke was present at the public rehearsal and was required to acknowledge calls for him to appear to view. The same experience probably awaits him Thursday even-

ing. He conducted the orchestra for thirty-five years. Straube is generally recognized as one of Germany's greatest organists—probably the greatest organist. Next week Nikisch is in Russia and Fritz Steinbach will conduct at the Gewandhaus, with the Brahms C minor symphony as principal work.

The gifted young American pianist, Winnie Pyle, of Texas, was soloist for the fifth regular Philharmonic concert under Winderstein. The distinguished Danish mezzo-soprano, Ellen Beck, was also soloist on the same program, which had for orchestral numbers only the "Oberon" and Brahms "Academic" overtures and Ernst Boehe's symphonic poem "Taormina." The orchestra accompanied in Gluck and Mozart soprano arias and in the Ludwig Schyte piano concerto. By reason of Miss Pyle's splendid playing and the unanimously favorable press reviewing on the day following, you have ere this received a cablegram announcing those results. On successive evenings after the Leipzig performance, she played the same work on tour with the Winderstein Orchestra in Halle and in Götting. The young woman plays in musical finish and extreme bravour and intensity, so that the public is carried with her and the critics have nothing to deny her. Fräulein Beck had the same good luck in her performance. Besides the Gluck and Mozart arias, she sang to piano accompaniments played by Amadeus Nestler, of Leipsic Conservatory faculty, lieder by Hans Herrmann, Brahms, Grieg ("Ein Traum"), and Old French by Martini. She is possessor of a powerful mezzo voice and grand style, and the only undesirable feature of her singing is an occasional forcing of her high tones.

In an interview by THE MUSICAL COURIER correspondent, Fräulein Beck reported that the distinguished Norwegian composer, Johan Svendsen, who was for years conductor of the symphony and the Danish opera in Copenhagen, had so far improved in health as recently to have conducted three public performances in Copenhagen. True, it was a single program in which his second symphony (B flat) was the principal work, but there was a public general rehearsal on a Sunday, another regular public rehearsal of the same on Tuesday evening, and still the nominal concert on Thursday evening. Within recent season the composer's health had been so unfavorable as to leave hardly a promise of restoration, therefore the people of the North rejoice so much more and his recent appearances were marked by extraordinary ovations.

Besides the twelve Leipzig Philharmonic concerts on Monday evening as fourteen day intervals during the season, the Winderstein Orchestra gives a parallel people's symphony series in the same large Albert Halle at four o'clock on alternate Sundays. The fifth of this series, played on December 12, had also a Texas girl as soloist, the very gifted Helena Lewyn, of Houston. She had been for some years in Chicago under Fannie Bloomfield Zeisler and for some years in Berlin under Godowsky and Ansgore. The young pianist has long shown so much promise as especially to have interested Arthur M. Abell of this paper. In Leipzig she played to 3,000 people the Schubert "Wanderer" fantasia with orchestra, and as piano solo, a Chopin B flat minor prelude and D flat major nocturne, also the Liszt eleventh rhapsody. Her playing was immensely attractive, representing as it did, the greatest musical animation and at once the greatest bodily repose. The Schubert fantasia was as full of melody as it could hold in her eloquent and sincere exposition of it, so one found in her a pianist who would revive interest in Mozart, Scarlatti, the Old French, or, in fact, the works of any composer she would choose to take up. The same signs of universality in gift were evident in her beautiful and wholly adequate playing of her solo group. She modestly refrained from playing an encore on her repeated calls after the fantasia, and she played a single encore after the solo group. The orchestra accompanied splendidly and gave fine renditions of the Mendelssohn "Scotch" symphony, the "Peer Gynt" suite and "Rienzi" overture. Miss Lewyn will tour in the United States next year. EUGENE E. SIMPSON.

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Two More Performances of "The Messiah."

**Bispham, Koenen and Jomelli Redeem Perfunctory and Listless Presentations
by the New York Oratorio Society at Carnegie Hall.**

For thirty-six years members of the Damrosch family have been conducting "The Messiah" in New York. There is cause for reflection in this statement.

The annual performances of Handel's sublime oratorio for the year 1909, by the New York Oratorio Society, took place at Carnegie Hall, Tuesday afternoon and Thursday evening of last week. THE MUSICAL COURIER reviewer will not inflict any historical data upon the readers. A grammar school essay, signed by the music critic of the New York Tribune, was included in the text books distributed at the concerts last week. There is also cause for reflection in this statement. With thousands of church choirs in England, and in this great land, singing the Christmas portion of "The Messiah" every year, does it not seem childish that the intelligent public which attends the performances in New York must be informed each season about Handel and the first performances of his work in Ireland and England, and about the different versions from Mozart to Prout? Throughout the performance at the matinee Tuesday, three of the sopranos in the chorus sang without a score. A million Christians could do the same.

David Bispham, Tilly Koenen and Jeanne Jomelli, three of the four soloists at the performances last week, redeemed the presentations from actually boring the audiences. Such inspired choruses as "And the Glory of the Lord," and "For Unto Us a Child is Born, Unto Us a Son is Given," were conducted with about the same skill that would be required for "Rock Me To Sleep, Mother." It was the most listless and lifeless directing of Handel's beautiful choruses that has been seen in many a year. The majority of the boxholders and those in the parquet probably have heard the magnificent productions of "The Messiah" given in England. If they have never heard Handel's work in England directed by a musician reared in the atmosphere of the Christian religion and the ecclesiastical music to which "The Messiah" belongs, then they have not heard "The Messiah" of Georg Friedrich Handel.

The weak and reedy voice of the tenor soloist helped to make the opening numbers worse than usual last week. Those who have attended performances when George Hamlin was entrusted with the duty of singing the first recitative, "Comfort Ye, My People," must have felt the pang of real sorrow for the lack of style and voice of the singer introduced this year.

It was not until the artistic David Bispham gave the im-

pressive recitative, "Thus Saith the Lord of Hosts," that the listeners realized they were at a performance of "The Messiah." Mr. Bispham is a consummate oratorio singer, who has frequently distinguished himself in the Handel and Mendelssohn works. (He is one of the best Elijahs.) This season the voice of the American baritone seems to be in better condition than ever. However, oratorio requires much besides lyric skill, and Mr. Bispham is richly endowed with the qualities demanded for the proper interpretation of the repressed and dignified oratorio school.

Tilly Koenen, the great Dutch contralto, sang her first recitative, "Behold, a Virgin Shall Conceive a Son," with a wealth of voice and the radiant expression of one who felt deeply the sentiment of the lofty text. The Dutch are a spiritual people, and Miss Koenen infused her numbers in the first part of the oratorio with the correct religious fervor. It was her first appearance with the society and she received both from the chorus and the audience the warmest of welcomes. In the second part of the work, the contralto has but one solo, one of the most beautiful and most difficult to sing: "He Was Despised." Miss Koenen revealed her glorious deep tones in this number. Her pure English diction was another factor in proclaiming her assistance of real value to the society.

The snowstorm which raged week before last almost prevented Madame Jomelli from reaching New York in time to fill her engagement with the society. She arrived in the metropolis Monday afternoon at 2:15, and at 2:40 was at Carnegie Hall prepared to begin the first rehearsal. As the first public performance took place Tuesday afternoon, some of those mostly concerned feared that her voice would not be in the best condition after the fatigue of hard traveling from the Far West. But the silvery timbre of her soprano was heard in all its purity. The Christmas portion of the oratorio is particularly suited to the voice and art of the Dutch prima donna—two Dutch singers, what a coincidence! Madame Jomelli was truly effective in her final air: "I Know That My Redeemer Liveth." She sang beautifully.

The least said about the orchestral support last Tuesday the better. The musicians were from the New York Symphony Society, but their playing was as ragged as if they had been engaged from the four corners of the earth. The good material in the chorus will never be productive of results until a real conductor is placed at the helm.

When, at the opening of this article, the reader was

invited to reflect upon the fact that a Damrosch led "The Messiah," it was not stated why the circumstance had a peculiar significance and one most necessary to touch upon. First of all, let there be quoted an extract from the "Reflections" in THE MUSICAL COURIER of last week: "It may be doubted whether the Christmas celebration in the house of 'Dr.' Frank Damrosch's father actually could have taken place because the family came from Posen, where Walter was born, a hotbed of orthodox Judaism. Mrs. Frank Damrosch was a Mosenthal, one of New York's worthy Jewish families, and the sister of the Damrosches married a Jewish gentleman of the name of Mannes. It is considered inept, even fatuous, in these days of culture and liberalism for any one, born a Jew, to attempt to create a diversion by putting his nose out of joint." The appropriateness of the foregoing quotation lies in the fact that it proves "Dr." Damrosch to be of a race which is ethnologically unfitted to understand and assimilate the Christian conception of a Messiah. For the Jews the Messiah is still to come; for the Christians he has been here and is here. Handel was a Christian. All the writers of Catholic church music were Christians. All the writers of the Protestant ecclesiastical music were Christians. Mendelssohn was an apostate, and his oratorio music reveals ruthlessly his lack of true Christian faith. His music is beautiful music, but it is not religious music.

The Pope has spoken his mighty word against sensuousness in the music of the Mother Church, and he has decreed a return to the chaster style of Gregorian chant. What would he have said to the Oriental, sensual, oleaginous "Messiah" interpretation of "Dr." Frank Damrosch? That conductor is not to be blamed for a matter he cannot help, and surely he cannot help being descended from Jews, with aons of Judaism behind them. It is nothing to be ashamed of, and, in fact, ought to be a matter of pride to "Dr." Damrosch, but it does not excuse him from trying to project himself into a work like "The Messiah," made sacred through tradition, and from inviting devout Christians to hear it under his unmeaningly impious baton. Chameleons change color, we know, but it is equally certain that a man cannot change himself from a Jew into a Christian, with a Christian's conception and interpretation of the Christian religion. How would it be possible for a man like "Dr." Damrosch, with a monotheistic, semitic mind, to adopt the Aryan, trinitarian state of brain, heart, and ore might almost add, soul? Those things are



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inborn, and in the same manner, a Christian could never transform himself into the characteristic cerebral and soul states of a Jew. That is precisely why the racial and religious differences stay so marked throughout the centuries; that is why the world is made up of Reformed and Orthodox Jews, Catholics, Episcopalians, Methodists, Unitarians, Swedenborgians, Buddhists, Mohammedans, Shinto Worshipers, High and Low Church Protestants, Agnostics, Atheists, Christian-Scientists, Patagonian adorers of the sun, Indian believers in idols, etc. Let the Jewish "Dr." Damrosch confine himself to secular music; the sacerdotal Christian style is degenerated into a sacrilege when exemplified in such a misconceived reading as that for which the conductor strove unconsciously in "The Messiah" last week.

A New Triumph for Dora Becker.

Dora Becker, the American violinist, whose sterling art and charming womanhood have endeared her to a wide circle of admirers on both sides of the Atlantic, achieved a new triumph at a concert in East Orange last month, given by the Glee Club of Hope Lodge. The following extract from the Newark Sunday Call speaks for itself:

The other soloist was the Newark favorite, Dora Becker Shaeffer, whose beautiful violin playing is so well known and so much appreciated here. Her program numbers were Wieniawski's polonaise in D, Chopin's nocturne in E flat, in Sarasate's arrangement, and Rehfeld's "Spanish Dance."

To these she added on recalls a gavotte by Gosses and Simon's berceuse. Mrs. Shaeffer played the polonaise with great brilliancy, exhibiting her splendid technique, and in the Chopin nocturne giving a complete contrast. Sarasate's arrangement of this nocturne is in the same key, E flat, an ungrateful one for the violin, as it gives no opportunity to use the open strings, but it preserves the melody as Chopin wrote it. Mrs. Shaeffer's performance of this melody was irresistible in its charm. Again, in the berceuse, the tender quality of her tone was shown. Mrs. Shaeffer's reputation as a thorough artist is justly won and fully deserved.—Newark Sunday Call, December 26, 1909.

Albert Spalding in Russia.

A cablegram received in New York last week announced the engagement of Albert Spalding, the American violinist, for the Christmas season in Russia. His European season had a triumphant opening in Havre, France, November 14, under the auspices of the Musical Association of Paris. As THE MUSICAL COURIER Paris correspondent stated in the last Paris letter, Mr. Spalding has since achieved other remarkable successes in France. According to the cable of last week, Spalding made his debut in Warsaw, December 29. He is to tour the continent during the winter.

Massenet's "Griselidis" will be sung at the Manhattan Opera next Friday for the first time in New York. The title role will be sung by Mary Garden, while others in the cast will be Madame Walter-Villa and Messrs. Dalmores and Dufranne. After "Griselidis" Mary Garden is to be heard as Juliette in Gounod's "Romeo et Juliette." M. Dalmores will sing Romeo.

York, Pa., Applauds U. S. Kerr.

U. S. Kerr, the basso cantante, gave a recital at York, Pa., week before last, which was one of the musical successes of the season in that city. The song, "To Horse! To Horse!" by Ward Stephens, afforded the singer fine scope for the display of his dramatic powers. The song is descriptive of the fox hunt. Mr. Kerr, by his sterling qualities as an artist and his manly presence, is winning rapidly the patronage of a wide circle of music lovers in several States. The following extracts are from reviews in the York papers about the recital at which Mr. Kerr distinguished himself:

In his initial appearance in recital in this city, U. S. Kerr, a widely known basso cantante of New York City, gave a select audience of musical people in Christ Lutheran Chapel last evening a real treat. It is a pity the audience was not larger, but the hurry of the approach of the Christmas holidays undoubtedly was responsible for the slim attendance. Mr. Kerr's program was one of exceptional merit, ranging from "The Song to the Evening Star," from "Tannhäuser," and the extremely difficult "Toreador" song from "Carmen," to the tender love songs. His different songs of the evening included those in five different languages, namely French, Norwegian, English, German and Italian. But in the English language he excelled, particularly in Ward Stephens' "To Horse! To Horse!" a rollicking hunting song that requires a big range and a peculiar finish to make it pleasing. Mr. Kerr possesses a wealth of tone, a voice both sweet and agreeable and his pure legato style would not be easy for any singer to possess.—York Gazette, December 21, 1909.

The audience was treated to an exceptionally fine program. Mr. Kerr sang, in the original languages, songs by French, Italian, Norwegian and English composers. As a basso cantante, Mr. Kerr gives spirited interpretations. His voice is rich and resonant and is strongly carrying in power. With the singing of the first number of the program his audience warmed to him. Superbly he rendered "To Horse! To Horse!" by Ward Stephens, an American composer, bringing out the full dramatic force of the melody. Throughout the number his tones were full and clear. "The Song of the Evening Star," from "Tannhäuser," was a Wagnerian number which the singer interpreted with the facility and intelligence characterizing his work. That bass solo of "The Toreador Song," from Bizet's "Carmen," was the pronounced hit of the program. The number was magnificently sung and the audience sat listening to every note falling upon the ear.—York Daily, December 21, 1909.

Temperamental Niceties of Nations in Music.

Only the greatest artist can satisfy such varied types as the Frenchman of finesse and the commercial American, and the languorous Latin who swings through a far different sphere in this life from that of the beef-eater of the north.

Madame Carrefio is the one pianist in the world who can hear the faintest throb of the heart of her public. With the keen instinct of the woman, just as she would tenderly kiss the dew from the fragile mignonette, or shake it in showers from the heart of a rose, so does she with the audiences who love her. Intent on one goal, "Beauty," living and being "Beauty," she tenderly thrills or wondrously fills the heart of her hearer—lifts whatsoever one, be it man or maid, out of the sordid into the beautiful and by her God-given genius, through her beauty of art, com-

pels every nature to follow her will. Her knowledge of races and tongues pre-eminently fits her to win with her art.

David Bispham's Song Repertory.

The following graceful tribute to David Bispham's art appeared recently in the Louisville Times:

If one may be permitted the phrase, Mr. Bispham appears to hold a brief for the quaint, neglected writers of an earlier musical age, men for the most part with a sense of witching melody, a perception of local color, and a native love of the grim and grotesque. In later days Edward German and Fred Cliffe have followed them at a distance. But here we go back to the era of the second Charles and of ill-fated James and are introduced to Purcell, most notable of organists. King Arthur, most legendary of monarchs, exists, musically speaking, only in fragments. Bispham's rendition affords a soul-compelling glance into one of the circles of Dante's "Inferno," impressive and dreary. From this comes a grateful change to "Down Among the Dead Men," that happy combination of Jacobite jollity and treasonable hot blood. "Creation's Hymn," so noble, devotional and grand in its majestic simplicity, is superb for measure and manner. In a setting of the old refrain, "Rattle His Bones Over the Stones," Sidney Homer has provided a ghastly real indictment of British poor laws, a sort of epitome of Dickens, sardonic, sympathetic and poignant. The exquisite melody and rhythm of the "Boat Song," a very gem of the modern school, contrasts effectively with "Edward," that haunting, barbaric tragedy, "Macbeth" in tabloid form, replete with artistry. In voice and tone, in intelligence and grip, Mr. Bispham is ever the impeccable and sufficient artist; the master whose ease and certainty are alike unapproached.

Whistling as a Fine Art.

Whistling has been called an evidence of cheerfulness. But most normal persons will pronounce the cheerful whistler an unmitigated nuisance. It is not to be assumed that the cheerful whistler is a willing worker—upon the contrary, whistling may be taken as evidence presumptive of a vacant mind. The art of whistling is difficult. The artistic whistler is an expert, and commands money at the ticket office. The ordinary unconscious whistler drives unwilling hearers to distraction. He is an irritant.

This explains why an applicant for a position was rejected at the office to which he was recommended. Not only did he whistle while waiting, but he whistled "Auld Lang Syne." The employer decided promptly that the whistler would not fill the job. Perhaps had the whistler whistled "A Hot Time," and whistled it well, his selections of a tune would have been regarded as an indication of an alert disposition, or readiness to think and act quickly, or ability to hustle, and to make his surroundings caloric by friction with hard work. But his selection of an air of sentimental reminiscence caused the inference that his mind was dwelling in the past rather than in the living, active present.—Washington Herald.

Mascagni may come to America next year to conduct his new opera "Ysobel" (on the subject of Lady Godiva), which is to be toured here by the theatrical firm of Liebler & Co.

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MUSIC IN WINNIPEG.

WINNIPEG, December 27, 1909.

The Clef Club gave a very interesting program for its closing Saturday night of the fall season. It was devoted to German composers.

Portions of "The Messiah," with orchestral accompaniment, were given at St. Luke's Church under the direction of J. Bending. W. Matthews presided at the organ.

One of the most artistic recitals of piano music this fall was given by Milan Sokoloff, December 16, assisted by Mrs. Counsell, contralto. It was under the auspices of Sir D. H. and Lady McMillan (Lieutenant Governor of Manitoba), who were present with a number of their friends. A large audience of musical people were in attendance. The pianist had a varied program, including the "Wander Fantaisie," Schubert; ballade in G minor, Brahms, and a group of Chopin which received an excellent reading marked by liquid touch and clear phrasing. Of Liszt he gave "Etude de Concert" and Sonnet de Petrarca," closing with the Paderewski polonaise in C major, which caused his recall a number of times and he added the Liszt "Tarantelle," again arousing his audience to a storm of applause so that another encore was demanded, Schubert's "Moment Musical" being given. Mr. Sokoloff commands a splendid technique, a good tone and a musical temperament of a high order. Mrs. Counsell was heard in groups of German and English songs, with Fred Gee at the piano.

The Elgar Society repeats its concert this week, for the benefit of the Anti-Tuberculosis Society.

Miss Prestwich, contralto, will give a recital January 11, assisted by Hugh Baly, and Milan Sokoloff, pianist.

R. F. O.

JACKSONVILLE CONCERTS.

JACKSONVILLE, Fla., December 28, 1909.

One of the most interesting musical events of the season was the concert given by the Jacksonville Choral Society at the Duval Theater Monday night, December 20. The overture, "Maritana" (Wallace), by the Jacksonville Symphony Orchestra, under the direction of Freddy Schneider, surprised and delighted the audience and illustrated that before the close of the season Jacksonville will have an orchestra that can compete with many of the largest and best in the country. The following artists also took part: Sigurd Frederiksen, cellist; Harry Hasson, vocalist; Katherine M. Bailey, pianist; Mrs. M. O'Brien, contralto; the Arion Quartet. Wilhelm Meyer and Bertha M. Foster, accompanists.

The first concert of the series to be given during the

season at the Duval Theater Sunday afternoons by the Jacksonville Symphony Orchestra was held December 26. Assisting the orchestra were: Mrs. Isadore A. Zacharias, violinist; Edna Hunt, pianist, and Cyril R. Tyler, tenor.

C. J. BOLINGER.

Antoinette Harding, a Pupil of Eleanor McLellan.

Antoinette F. Harding, a pupil of Eleanor McLellan, of New York, achieved a fine success at a recent concert in Waterbury, Conn. Miss Harding is a contralto possessing a rich and well placed voice. Miss McLellan's thoroughness and ability as a teacher need not be emphasized here, but it is quite evident that her professional pupils never



ELEANOR McLELLAN.

fail to win recognition for artistic singing. The appended notices from the daily papers of Waterbury show that Miss Harding was heard at a concert which was attended by discriminating critics:

Miss Harding has not before appeared in this city. Many were glad of the opportunity to hear and judge for themselves the singing of one who has gained so many favorable comments from high

musical authorities. Miss Harding has a contralto voice of deep, rich quality, which has been well trained; she sings with clear enunciation and depth of feeling, which makes her work unusually pleasing. She seemed equally at home in all of her songs; she captivated her audience.—Waterbury, Conn., American.

Miss Harding, whose home is in New York, was the artist of the evening, and her excellent contralto voice won many friends for her. Her first selection, the aria from "Samson and Delilah," by Saint-Saëns, was the most difficult, but she sang it with the same ease as those that followed.—Waterbury Republican.

Suzanne Harvard, a soprano from Steubenville, Ohio, who is widely known in the "Buckeye State," has returned to her home after a period of study with Miss McLellan. The handsome studio of this teacher in the Atelier Building on West Sixty-seventh street is an inspiring place to visit. Even during lesson hours the artist feels that he is in a place where beauty and harmony go hand in hand with thoroughness. Miss McLellan has many lovely voices in the different stages of development. Her artist pupils are singing everywhere.

Hark, Hark, the Harp!

After working for three years during their spare moments William Russell, a retired cabinetmaker, and his son, Bushman Russell, a musician and dancing master, both of Altoona, Pa., have finished a full stringed chromatic harp of magnificent tone.

It differs from the ordinary harp, as the pedals have been done away with. To make up for the pedals 100 strings are used, one for every tone, instead of forty-two, as on the ordinary harp.

The Russells recorded six failures before they finally succeeded. The great difficulty was in getting the pin blocks strong enough, 100 strings exerting a force of over five tons on them when in tune.—Charleston, W. Va., Gazette.

Otto Meyer Plays Work by an American.

While on his extended concert tours, Otto Meyer, the violinist, is continually on the look out for novelties to play on his programs. He devotes much time to looking over manuscripts sent and presented to him, but he does not believe in playing a new composition simply because it is new, unless it has intrinsic merit. In his concert on January 18, at Kalamazoo, Mich., he will play a composition by Frederick Rogers, an American composer, entitled "Solitude." The composition is of a strikingly original character, and Mr. Meyer expects to play it in many of his concerts this year. Mr. Rogers has dedicated the composition to Mr. Meyer.

A matinee cycle of the "Nibelungen Ring" will be given at the Metropolitan Opera, beginning January 24, with "Rheingold." "Walküre" will be sung January 27, and January 28 "Siegfried." "Götterdämmerung" will be sung February 1. This will be the only cycle or "Ring" performances at the Metropolitan this season.

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Is the Knowledge of Anatomy and Physiology Necessary to a Teacher of Singing?

To The Musical Courier:

When I see so many vocal teachers advertising themselves as exponents of the method used by Garcia, Lamperti, Delle Sedie, etc., I wonder why there are so few good singers in this world. Not only in the operatic field but also in church choir is the perfect singer a rara avis. One seldom hears a voice possessing all the qualities which constitute perfection, namely: *purity of attacks, rational use of the different timbers, breath control, good enunciation, styles, etc.*

The taste of audiences is generally perverted. The opera-goers have come to the conclusion that the costly imported singers are a special creation, born with golden voices, to delight audiences and to make millions. There is some truth in this idea. To become a good singer it is indispensable to be born with a harmonious disposition of vocal organs; to possess intelligence and good judgment and the necessary attributes to acquire and develop those qualities, which go toward making a good singer who should be properly guided by a genial and experienced teacher.

But where and how is it possible to find a good teacher?

Do nightingales sing so sweetly and so well because they had a teacher? No, they merely imitate their bird parents, and their singing is perfectly natural. During the golden age of the art of singing, when our Italian singers were the wonder of all Europe, the physiology of the voice was an unknown quantity. Art was cultivated for its own sake, while now it is only a means of making money. The singers spent many years in training and perfecting the qualities of their voices. In this patient work they were helped by teachers who spent time in teaching them for the single purpose of producing good singers for their operas. In this age, however, when comforts are so expensive, when pupils cannot afford to take a daily lesson from an experienced teacher; when so many have the ambition to make two thousand dollars a night; when time is money, and money is the ruler of the world; when the advertising is the only way to success, it follows that good singers are scarce. The methods now used are so different, so contradictory to each other. Pupils are often told to sing notes, vowels, and to place the tongue in a certain position, to push the breath in this way or another, without a satisfactory reason, keeping them ignorant of the effects and dangers of a faulty instruction. When Manuel Garcia offered to the world, in 1855, his wonderful "*laryngoscope*," the knowledge of the vocal organs become almost perfect, although their action when observed, is not normal. The study of anatomy and physiology by teachers of singing, is now an absolute necessity, because, when we know the nature and action of the parts of the human body, which are in relation with the production of the singing, we have positive rules to follow in teaching, which bring about the same results obtained by the old-time teachers.

Physiology can be studied in books, but anatomy can not. For a teacher who desires to correct natural defects or bad habits, it is necessary to *diagnose and locate the cause of such defects*. He must possess, therefore,

a wide knowledge of the anatomy of the diseased parts, such knowledge acquired by practical observations under the direction of a specialist.

It is not essential that "singers to be" should possess such knowledge. If the teacher should try to have his pupils think of such difficult things, the result would be a general stiffness of both the body and mind. It is incumbent on the teachers to explain in a general manner to the pupils how to control their breath; how to relax the muscles of their shoulders, neck and arms; how to use the abdominal muscles, and, on all occasions, to make the pupils try both the right and wrong way, so that they may understand the difference.

Singing must be natural. We must therefore help nature by wise training, and never attempt to *build* a voice. Pupils should practice *singing*, never *forcing* and never *making their voice*. They must avoid noxious contractions, and obtain instead, by the intelligent use of their vocal organs, a pure, rich and long lasting voice.

One of the chief faults of teachers, as well as pupils, is that they do not pay sufficient attention to the resonance of the voice, a subject which will be treated later.

GIORGIO M. SULLI.

Music in Stillwater.

STILLWATER, Okla., December 29, 1909.

The fourth annual concert of the music department of the A. and M. College, which was given on the evening of December 17, was a great success. Compositions by Haydn and Handel were rendered. Among the features of the program were arias from "Carmen" and "Faust" sung by Mrs. Bennett, contralto, of Oklahoma City. Mrs. Bennett has a charming voice and is a splendid singer. The greater part of the entertainment was furnished by the Orchestra and Choral Club of the college, which organizations have, during the past year and a half, made marked progress under the able direction of Professor Zackheim.

December 20, the students of the music department gave their annual recital in the College auditorium. All branches of the music department were represented and each number was unusually well rendered. The Choral Club will give "Pinafore" on January 17. From the appreciation shown at recent musicales, Professor Zackheim says he believes that the people of Stillwater are beginning to appreciate high class music as they have never done before.

People's Symphony Program.

The People's Symphony Society will give the second orchestral concert of the season at Carnegie Hall Friday evening, January 14, with Maximilian Pilzer, violinist, as the soloist. This will be the program:

Overture to Magic Flute.....Mozart
Symphony, No. IX (first and second movements).....Beethoven
Violin concerto, A. op. 45.....Sinding
Andante cantabile, op. 14 (for string orchestra).....Tchaikovsky
Marche Slav.....Tchaikovsky

M. Bonafous, leader of the orchestra at the New Orleans Opera, has been named an officer of Public Instruction in Paris.

A Surprise for the Kuester Concert Direction.

The artists managed by the Kuester Concert Direction surprised Mr. and Mrs. Eugene Kuester (Edith Haines-Kuester) at their home, 203 West 108th street, Tuesday evening, December 28. It was a real musical "surprise" party, for the artists contributed some of the best numbers from their lists, and in other ways made Mr. and Mrs. Kuester remember one festive night in a gay holiday week.

Florence Austin, the violinist, played delightfully selections from the works of Bach, Schubert and Dvorak. Marcus Kellerman, the basso-baritone, formerly a member of the Royal Opera in Berlin, sang songs and arias by Tchaikowsky and Grieg. He is a great artist and he sang in a most inspiring style.

Mrs. Wallace Cahill Ayer, a dramatic soprano, contributed songs by Lola Carrier Worrel, with the composer at the piano. Mrs. Ayer has a voice of rich quality, a true dramatic soprano and her singing is marked by fine taste. The songs by Mrs. Worrel have charm and originality and singers are beginning to find out these points as they learn the compositions.

One of the very delightful features of the evening were the compositions by Mrs. Kuester. A number of her songs were sung in excellent style by Thomas M. Phillips, tenor. Her arrangement of the Moszkowski waltz, which she has entitled "Springtime of Love," aroused great enthusiasm. Equally effective was her song, "One Hour." Mrs. Kuester has remarkable creative ability as well as a gift for writing melody. She accompanied Mr. Phillips and this added greatly to the success of the numbers. By request of her artistic friends, Mrs. Kuester played several exquisite piano works by Schubert and Rachmaninoff.

Jennie Norelli, the prima donna, just back from her Western triumphs, sang in most brilliant style several coloratura arias, first, "Caro Nome," from "Rigoletto," and then "Ah, fors e lui" from "Traviata." She is a great singer, possessing a voice of rare sweetness, purity and flexibility. Social features, including a bountiful collation, ended an enjoyable night.

The hospitality of the Kuesters has endeared both Mr. and Mrs. Kuester to a wide circle of friends and acquaintances in Greater New York and vicinity.

Hamlin's January Engagements.

George Hamlin has been engaged to sing with the St. Louis Symphony Orchestra on January 25. Another orchestra engagement of importance which the tenor will fill during the same month is with the Pittsburgh Orchestra on January 14 and 15. Mr. Hamlin has just completed a highly successful tour of the Far West, returning by way of Texas, where recitals were given in Houston and Galveston.

Singers to Assist Liza Lehmann.

Jeanne Jomelli, Miss Pelgrave-Turner, Daniel Beddoe and Master Albert Hole, boy soprano, will assist Liza Lehmann, the English composer, at her first New York concert in Carnegie Hall Saturday afternoon, January 8. The program will include the widely known song cycle, "In a Persian Garden."

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The career of Eva Gripon, the leading dramatic soprano at the Manhattan Opera House, has been exceptionally brilliant. American operagoers have heard this artist in New York, Philadelphia, and Pittsburgh, and before long other cities will have an opportunity to hear her. In less than four years this gifted prima donna has won fame singing on the principal lyric stages of France.

Madame Gripon's first instructor was the celebrated Rosine Laborde, the teacher of Calvé and Delna, and in those early days a splendid future was predicted for her. Subsequently, she was a pupil of the famous baritone, Jean Lassalle, who taught her the principles of his method, and the young artist now possesses his incomparable style. While studying with Lassalle she also took lessons from Rosita Maud, of the Opera, in the subtle art (which is sometimes badly neglected by singers) of graceful gesture and the secret of mimic expression.

It was on the Riviera, at Nice and Monte Carlo, that Madame Gripon made her debut in 1906, in the "Grands Concerts Symphoniques," where all the dilettanti of Europe and America meet. In Paris, when she made her debut in the reception rooms of society, she had the honor of having Jules Massenet himself as accompanist on the piano. At that time the daily papers of the French capital devoted long columns to a memorable reception presided over by Dujardin-Beaumetz, the Minister of Fine Arts, to which reception Madame Gripon had been asked by the Ambassador Poubelle. In a charming speech, the Minister himself declared: "I cannot but congratulate you that you have not like so many other artists preoccupied yourself solely to draw an immediate profit of the remarkable gifts which you have received from Nature. You have evidently considered that art, in the most pure conception of the word, cannot be conquered but by hard work, by perseverance, and by close study of the classics."

It is a fact, in the interpretation of the masterpieces of Weber, Handel, Gluck, Haydn, Lulli, etc., that Madame Gripon earned her first success before she attempted grand opera—and that was a triumph.

A representative of THE MUSICAL COURIER was shown a scrap book in which Madame Gripon has carefully recorded all the articles published in the Paris newspapers on the occasion of each appearance in her artistic career.

"You must not attach too much importance to all these words of praise," she said.

"They have been very kind indeed to me."

And, by the way, the praise was more than mere enthusiasm. But there is more in this album than compliments or praise. There are dates and facts, which confirm the words of praise with pronounced eloquence.

Madame Gripon is described here as knowing no fa-

tigue—and in fact she has proved it by singing recently at the Manhattan in one day in "La Juive," and "Tosca," the last opera without any notice. Her work in three years is prodigious. In rapid succession she has sung and earned applause before a public which is perhaps the most exacting in the world. During the few years of her career, she has achieved triumphs in works like "La Juive," "The Huguenots," "Trovatore," "Herodiade," "L'Africaine," "Sigurd," "Damnation of Faust," "Ariane," "Mefistofele"



EVA GRIPPON,
Leading dramatic soprano, Manhattan Opera House, New York.

(Marguerite and Helene), "Werther," "Cavalleria Rusticana," "La Navarraise," "Chemineau," and other operas of the present epoch and older times. She has disclosed again and again the fact that she is a lyrical tragedienne of the first rank. Her voice is ample, rich and expressive. The upper register is brilliant and, as she sings with the utmost purity, the voice carries well in the largest auditorium.

The late Catulle Mendes declared:

"Madame Gripon must be considered the direct successor of the famous Falcon and Krauss."

The following extracts are copied from Madame Gripon's scrap book:

Our correspondent telegraphs from Marseilles the news of the triumphal success of Eva Gripon in "The Huguenots." Her interpretation of the role of Valentine earned for her not only the ovations from the audience of the Grand Opera, but several hundred of her admirers waited for the young artist at the stage

entrance to manifest their sympathy and enthusiasm in the street.—Paris Figaro.

Eva Gripon has just created at the Théâtre des Arts in Rouen the role of Toinette of the "Chemineau," by Xavier Leroux. The beautiful young artist renouncing voluntarily the most natural feminine desire to receive the accustomed tribute to her charms, has graciously given a vivid portrayal of Jean Richepin in his true character of impressing realism. The local papers report that during the final rehearsal Xavier Leroux, who conducted the orchestra, sharing the emotion of the select, invited audience, shouted "This is perfect; you have a magnificent voice and your interpretation is emotional."—Gaulois.

At the same time as for "Chemineau," Eva Gripon had been requested by the Théâtre des Arts of Rouen (one of the foremost theaters of the Continent and a rival of the Monnaie in Brussels for the creation of modern works before Paris hears them) to create there the double role of Marguerite and Helene in "Mefistofele," which roles were sung afterward by Georgette Le Blanc-Maeterlinck; also to create the role of Ariane, one of the most recent works of Jules Massenet. When the celebrated composer was obliged to go to the south of France, he sent the following letter to George Gripon, husband of Madame Gripon, which shows the esteem bestowed upon the artist interpreting the difficult role:

Paris 15 Dec

Mon cher,

Je me réjouis de la pensée de ne
pas venir à Paris... — j'ai
bien — très bien

avec, par-dessus,
Madame Gripon et son
père la Mère

Je
vous salue avec admiration

Votre très dévoué, M. Gripon

Mais les rôles, pour les rôles

à vous

en votre sympathie,
à Madame Gripon

un très dévoué, M. Gripon

M. Massenet

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much varying styles, enacting such widely different qualities, would show sufficiently of what remarkable gifts and of what versatility Madame Grippon is possessed. It is therefore only just to congratulate Mr. Hammerstein for having succeeded in bringing this beautiful singer to this country despite the brilliant engagements offered to her in Europe.

There was some surprise that Madame Grippon should have accepted a contract for a preliminary season, when she possesses every right and quality to appear during the regular opera season. What could have been the reasons? "They are very simple to explain," answered Madame Grippon to the interviewer.

"First, because I ignored entirely the claim that there could be a difference or a distinction established between the artists of the preliminary and of the regular seasons. As far as I am personally concerned, Mr. Hammerstein has proved to me by the salary which he pays me that he establishes no such difference, and as far as the public is concerned, I have too much confidence in the good common sense and judgment of the American people to think for one moment that they would estimate the value of an artist according to the price they pay for a seat. Why there are many great talents, well known writers who collaborate for papers which sell for one cent each.

"In the second place, I came to New York in September, because my husband had at that time to accomplish an important mission in the United States, and here the interests of both of us found themselves working in the same direction, and they combined themselves in a most happy coincidence.

"In the third place, . . . but it is unnecessary to give any more reasons! . . . I am simply delighted to have come during the preliminary season, because I have had the opportunity to study during this time the whole Italian repertory, which I had sung till this time only in French, and I can assure you that this is not a small piece of work: 'Aida,' 'Trovatore,' 'Otello,' 'Cavalleria,' 'Tosca,' etc., and then there is 'Electra.'"

"Will you create the role of Crisothemis?"

"Yes, and I have been told also that I should study the role of Electra."

"That is an enormous task."

"Certainly, but not any more now," concluded Madame Grippon with a serene smile, as if it were the simplest thing in the world. "Not now, any more," she said, "because I know them both already."

Heinrich Sauer is the leader of the Municipal Orchestra in Bonn. At the sixth concert of the association this season, he played a new symphony by Erwin Lendvai, a young Hungarian composer. The soloist of the evening was L. T. Gruenberg, the American pianist.

ISABELLA BEATON, GIFTED PIANIST AND COMPOSER.

Isabella Beaton, Ph. B., A. M., is a prominent figure among the musical artists of the younger generation. Her greatness lies not alone in finger dexterity (although the critics wherever she has appeared have been unanimous in pronouncing her technic and execution marvelous), but it lies in her thorough musicianship and the power and beauty of her interpretations. Her extraordinary musical ability was very early manifested and at the age of four years she began the serious study of the piano. When but five years of age the management of a company then being formed tried to secure her as one of the principal attractions of the season. The offer, though a tempting one, was refused, her parents fearing that a too early exploitation of the child's remarkable gifts might retard their fullest development.

At the age of twelve Miss Beaton made her successful debut as concert pianist, and in the years following appeared in the principal cities and towns of her native State, her playing creating a profound impression.

She was then placed for five years' instruction in piano under Moritz Moszkowski, with whom she also studied composition and orchestration, after a three years' course in those subjects under O. B. Boise. She studied history of music in the University of Berlin, attending the lectures of Dr. Max Friedländer, who is at present making a tour of the United States lecturing upon the German Folksong. For a number of years Miss Beaton held the position of head of the department of history in the Cleveland School of Music, building up a strong department and holding the attention of her students by her very interesting lectures.

As a recreation from her more strenuous work with Mr. Moszkowski, Miss Beaton entered the Ziska School of Opera and Oratorio in Paris, and at the end of three months' instruction she sang before royalty. After six months' training she made a song recital tour in the United States, winning favorable criticisms and testimonials wherever she appeared. She has also held three good church positions as contralto soloist, remaining in one church three years, in another five years, and in another four years, her place being temporarily filled by a substitute during her absence on various tours.

Believing that the American musician should stand for the highest type of culture and refinement, Miss Beaton entered Western Reserve University, which institution conferred upon her the degrees of Ph.B. and Master of Arts. While a student in the university (and for that reason was prevented from making extended tours away from the city) she gave a series of fourteen piano recitals in Cleveland, many of which have been reviewed in the columns of THE MUSICAL COURIER. Three recitals of this series consisted entirely of original compositions and

improvisations. She also played with the following Cleveland clubs:

The Fortnightly Club.
The Sorosis Society (twice).
The Alliance Française (five times).
The Rach-Alkan-Grieg Club (eight times).
The College Club.
The Alumnae Association of the College for Women.
The Jewish Educational Alliance.
The Ohio Branch of the Association of Collegiate Alumni.

Miss Beaton's first orchestral work, a charming little scherzo for orchestra, was publicly performed a few days after its completion, by the New York Philharmonic Orchestra, under the direction of Emil Paur. Since that time her compositions have found a place upon the concert programs of a number of the best orchestras of the United States. That her music possesses the universal appeal which touches the heart of humanity is shown by the widespread interest in her works manifested by remote countries. She not only has autograph letters and testimonials from famous musicians in France, Germany and England, but also has received requests from a special commissioner of the Japanese Government for permission to publish her biography and compositions in Tokio.

While a student in Paris, the charm of her delightful personality, and her devotion to the highest ideals soon won for Miss Beaton the friendship and esteem of women of the foremost ranks. An English princess became deeply interested in Miss Beaton's playing, which resulted in her being invited to play informally for the Princess Royal of Spain, a sister of King Alfonso.

Upon her return to America Miss Beaton played in the Metropolitan Opera House, New York, also in Cleveland, as soloist with the Nevada Company. She also played before the Music Teachers' National Association at Cincinnati and before the State Associations of Ohio and Iowa. She made a recital tour of the West, her playing being received with marked enthusiasm.

During the season of 1910-11 Miss Beaton will make an extended tour of the United States and Canada.

An Active Week for Cecil Fanning.

Cecil Fanning, the baritone, opened an active week with a recital Monday, January 3, under the auspices of the Mozart Club, of Jamestown, N. Y. Today (Wednesday), January 5, Mr. Fanning will sing for the Browning Society of Philadelphia. Friday, January 7, he sings in Lakewood, N. J., in the Cottage Recital Course. Saturday he closes his active week with a recital at Oradell, N. J., in a regular concert course.

"Salome" and "Electra" are to be heard surely in London next month.

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PITTSBURGH, Pa., January 1, 1910.

Pittsburgh has just closed a most successful musical year, and after looking the ground over carefully it seems that the old town has made rapid strides musically. In many instances musical culture has locally had an impetus in the year just closed, a fact that puts to shame the accusation that Pittsburgh cares for nothing else but money-getting. It is true that there are many in this town whose entire energy is taken up with fortune-seeking, or at least working and slaving with that end in view, but we are not all like that for there are a remarkable number of people in Pittsburgh for the size of the city, who are working and planning for a greater musical activity. Musical culture is making inroads on all the rampant commercialism existent, and it will not be long before we stand with any of the largest cities in the country. We have had the orchestra upon the same basis as in previous seasons, and this seems the most discouraging feature in the local field. The patronage has not been all that could be desired, and while no ground has been lost, it seems not much has been gained. Perhaps the new year will bring forth a solution of the great and vital problem. Let us live in hope, anyway. There are all sorts of rumors floating around about a permanent opera house here, and there are representatives from New York in town looking over the ground. It would be a delightful thing for the town, but the orchestra situation makes one a little "leary" of the project. The season of the Hammerstein opera was fairly successful and considering Christmas week it was all that could have been expected. The musical situation looks so rosy to Boston that the coming week will see a magnificent season at the Nixon. That the Boston folks think Pittsburgh a fertile field is in itself pertinent. Local musical organizations have been supported as never before, chief among them the Pittsburgh Male Chorus, the Mendelssohn Male Choir, the Mozart Club and the Apollo Club. Patronage has not been wanting in this quarter, and another good year seems certain. Visiting artists have been

greeted with good houses, a few instances to the contrary. The Art Society has held its own and has introduced a number of splendid attractions. Our resident singers and instrumentalists have been carving a name for themselves in other large cities, during the past year. In fact, the musical situation (barring the orchestra tangle) is comforting and reassuring to a degree. Not forgetting Mr. Heinroth's and Mr. Koch's city organ recitals, it may be said that these have attracted a greater number of people than ever before.

The Hammerstein opera season at the Alvin last week was fairly well supported, though Mr. Hammerstein took a very bad week to bring his stars here. Of the operas best presented, "The Juggler," by Massenet, seemed prominent from every point of view. Next in value was "Sapho," by the same composer. Then came "Tosca," by Puccini, which was beautifully sung and acted by a superb company of artists, chief among them Renaud. Miss Melis greatly pleased in her work, her acting being paramount at all times. Tetrassini sang gloriously in "Traviata" and "Lucia" and with McCormack, proved a great drawing power. Aside from Garden, Tetrassini, Melis, Dalmores, Renaud, McCormack, Polese and Dufranne, the company was not over strong, a number of mediocre singers filling in unsatisfactorily. The double bill was disappointing on Saturday night, and was indeed notably bad. The Pittsburgh Orchestra furnished all the accompaniments and attracted universal attention by the brilliant and acceptable way in which the musicians worked with the director and the company. Extravagant praise was their well deserved portion. It proved the real worth of this organization more than anything else could have done and made us all very proud of Mr. Paur's men. Everyone tried to be very charitable and kind to Mr. Hammerstein while he was here and if any foolish reports are heard of the city as a whole not doing its part, such rumor may be stamped as false. Considering the unfavorable time for an entry, the season was remarkable and if Hammerstein lost money it is no fault of Pittsburgh.

Following was the program given last evening by the Pittsburgh Orchestra and a brilliant and appropriate list it was:

Fantastic SymphonyBerlioz
Serenade for eleven solo instruments.....Seki
Egyptian Dance, from DjamilahBizet
Waltz, from Serenade, No. 1.....Volkmann
Rigaudon, from DardanusRameau
Overture, PhedreMassenet

The men played beautifully and atoned for their very careless work at the Mozart Club concert of Thursday evening.

At the third of Mr. and Mrs. James Stephen Martin's Saturday musicales the following singers appeared. Eli-

nore Davis, Mrs. James B. Lantz, Anna Stevenson, Mrs. James E. Patton, Mrs. E. L. Snyder, Hollis E. Davenny, and Paul Harper. Among the compositions of especial interest were the aria from "Pagliacci," the soprano aria from "Tosca," another soprano aria from "Madam Butterfly," "Cécilie" by Strauss, an old Italian air of Secchi, and Gounod's "Chantez," a song with violin obligato, besides some Tschaikowsky and Leichter songs. In addition to the very pleasing program sung, Beulah Martin, daughter of the host and hostess, at home for the holidays from study with Joseffy, the famous piano teacher of New York, contributed several numbers in a brilliant manner. She played a Bach gavotte and a very effective number by Gluck.

The Mozart Club gave the usual holiday performance of Handel's "Messiah" to a good sized audience last Thursday evening at Carnegie Hall. The night was chilly and kept many from attending one of the best performances given by the club in several years. For once there were plenty of tenors and basses upon the stage and the best work heard from this section for many moons was the appreciable result. In fact the tenors sent forth the best tone quality heard during the evening, and whereas, in the past they were inadequate, they now came to the fore with brilliancy and effectiveness. The basses were not much behind in the work and aside from an occasional dragging, did credit to the organizations. The soprano and contralto contingent were not in their best condition and the tone quality which came from their vicinity did not compare with that of their brothers. However, in the several spirited choruses, particularly the "Hallelujah," acquitted themselves satisfactorily. Taking the performance as a whole it was good and this good counterbalanced any of the rough places. The soloists were Florence Hinkle, Pearl Benedict, Edward Barrows and Frederick Martin, who pleased the audience in their various numbers. The Pittsburgh Orchestra, or rather a portion of it, furnished the accompaniments and did not do it in any way to make one proud of them. But as very hard work was their portion all last week (when they played for the Manhattan Opera season at the Alvin) some charity may be granted in the matter. This same statement was made in the writer's Pittsburgh Dispatch column of Friday and it will be noticed that the words "last evening" were substituted by the overwilling compositor for "last week." This digression is for the benefit of those who read the writer's Dispatch reviews.

The Pittsburgh friends of Rachel Frease-Green, of Canton, Ohio, will be pleased to learn of her recent operatic achievements in Berlin. Her press notices are extravagant and her triumph seems to have been marked. Mrs. Green sang in a Pittsburgh church for a number of years.

Christine Miller has just returned to Pittsburgh from

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a most successful Western trip. Monday last Miss Miller gave a song recital before the Artists' Concert Association at Appleton, Wis., and so delighted the audience with her artistic work that they invited her to give another recital this season. However, her other engagements will interfere and she will defer this concert till next season. Then on Tuesday evening she sang in "The Messiah" given at Milwaukee, Wis., before an audience of 5,000 in the great auditorium of that city. Her press notices here were splendid. On Wednesday afternoon Miss Miller gave a song recital before the Fortnightly Club at Chicago to a large and enthusiastic audience. Among those present was Mrs. Theodore Thomas, who complimented Miss Miller in a sincere manner upon her excellent work. Mrs. Thomas, like her husband, is a finished musician and a judge of music, so this tribute coming from her was most significant.

Mt. Oliver, Pittsburgh, will be honored next week by a visit to that vicinity of Signor Giuseppe Orsini, one of the famous operatic singers appearing with the Boston Company at the Nixon this week. He will be the guest of George P. Keuhner, a former pupil.

CHARLES WAKEFIELD CADMAN.

Southern Tribute to Janpolski.

The following tributes from North Carolina tell of another success for Albert Janpolski in the South:

It is long since Raleigh people have heard, if they have ever heard, a voice so entirely satisfactory and delightful as that of Janpolski, a voice so responsive to every demand made upon it, and as expressive of the intelligence of the singer.

The first number, "The Prologue," showed him to possess a voice of great power, sweetness, purity, and wonderful expressiveness. Later "Babylon" was given with unmistakable pathos and power. "His Faith in Spring" was exquisitely rendered. "Rolling Down to Rio" and "Good Night" were sung with ardent appreciation of the meaning and spirit of the songs. His English was wonderful and his voice is full of manly strength and resonance, and also of sweetness and light. "Christmas Night" was exquisite, the splendid voice of the soloist standing out in all its beauty against the background of simple, rich and true harmony.—Raleigh News and Observer, December 11, 1909.

The concert was well attended, the attraction being the Russian baritone, Mr. Albert Gregorovich Janpolski. Mr. Janpolski comes from a Russian family that has been prominent in the musical world. He made a most splendid impression with the audience last night, receiving round after round of hearty applause. He has a rich baritone voice, singing easily without any effort. He also has the valuable addition of a charming personality and captivating manner that made it a delight to listen to him.—Raleigh Evening Times.

"Sigurd," by Reyer, was revived at the Monnaie Theater in Brussels. Other works in the current repertory there are "Manon," "Madam Butterfly," "Faust," "Rigoletto," "Bohème," "Samson and Delilah," "La Favorita," "Tosca," "Meistersinger," "Armide," "Alceste," "Orfeo" and the two "Iphigenie" operas by Gluck.

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TWO PHILHARMONIC CONCERTS.

The Philharmonic Society gave the third concert of its historical cycle on Wednesday evening, December 29, with this program:

Unfinished Symphony Schubert
Concerto for violin Mendelssohn
Symphony, D minor Schumann

The foregoing was a scheme in which sheer melodic beauty ruled supreme at the same time that the historical purpose of the occasion was strictly observed. Schubert, Mendelssohn and Schumann, what a mighty triad of the masters of gracious melody! The Schubert work had been done at a previous concert of the Philharmonic Society and in the masterful and lovely reading of Mahler was recognized then as an unusually impressive orchestral performance. The repetition last week again revealed the deeply poetical and chastely reverent musical spirit that underlies Mahler's conception of Schubert. The D minor symphony of Schumann gave the program a gloriously inspiring ending, for the conductor and his men brought out all the buoyancy, all the glad, pulsing life, and all the warm and alluring romanticism which Schumann breathed into his lovely measures. Played in such fashion, there was manifest in the work none of the paucity of instrumental color and variety which some superwise critics claim to have found. The lack probably exists in their own make up, and in their power of appreciation. Schumann's symphonies will live for a long, long time to come, as they are typical products of their period, and the period in question was a most important one in the development of symphonic art. In both of the big works on the program the orchestra revealed a degree of finish amounting at times to unequivocal virtuosity. Especially the strings, led by Concertmaster Spiering, beguiled the ear with their smoothness and beauty of tone, unanimity of bowing, and unflinching technical accuracy.

The second concert of the Beethoven cycle took place on Friday afternoon, December 31, and had the following scheme:

Overture, Egmont.
Overture, Coriolan.
Violin concerto,
Symphony No. 4, B flat major.

The "Coriolan" has been played here before by the Philharmonic Society since Mahler's accession, and made a deserved hit because of the finely balanced sentiment and strength of the rendering. Last Friday again the impression was powerful and resulted in a telling ovation for both the players and their leader. The "Egmont" overture also was a striking presentation, illuminative of the intellectual force contained in the Goethe tragedy and of Beethoven's well considered transposition of those elements into his broad and noble musical strophes. The

power of Mahler is mental as well as musical and therein lies the completeness of the appeal he makes to cultured audiences. Even the fourth symphony of Beethoven, which does not bear the marks of the great composer's strongest creative fertility, took on added interest because of the finely analytical manner in which its construction was exposed and its amiable, ingratiating character made to fall into the ear enlist the sympathy of the listener. As at the earlier concert aforementioned, the orchestra covered itself with glory and left no opening of any kind for even the most finical critic. The Mendelssohn and Beethoven concertos were played by Miss Powell.

BOSTON SYMPHONY PROGRAMS.

The next Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 13, and Saturday afternoon, January 15, respectively. At both concerts Mischa Elman will be the soloist. The program for the Thursday evening concert will comprise Beethoven's symphony, "Eroica"; Tchaikowsky's concerto for violin, and Dukas' "The Sorcerer's Apprentice." On Saturday afternoon the orchestral numbers will be the prelude to "Lohengrin," Elgar's symphony in A flat major, the overture to Weber's "Euryanthe," and the Beethoven concerto for violin.

Carl Pupil Will Give Recital.

John Standerwick, a graduate of the Guilford Organ School, and pupil of William C. Carl, will give an organ concert in the Morningside Presbyterian Church next Monday evening, January 10, at 8:15 o'clock, assisted by André Sarto, baritone. Mr. Standerwick is organist and director of the music in Morningside Church, and is making a rapid headway in his profession. The program will be as follows:

Prelude and Fugue in C minor Bach
Noel Ecossais Guilford
Offertoire in A major Hainworth
Aria André Sarto.
Sonata in D minor Sir Frederick Bridge
Aria André Sarto.
Pastorale op. 103 Merkel
Song André Sarto.
Finale in D major Lemmens

A "Hugo Kaun Evening" was given some weeks ago at Crefeld, and resulted in a big success for the works of that composer. His latest symphony is to be performed in January at a Leipzig Gewandhaus concert.

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BUREAU OF THE MUSICAL COURIER,
EISENSTUCKSTR. 16, December 14, 1909.

The report of two premières which took place two weeks ago at the Royal Opera should have been sent you at once, but the writing of the notices had been unavoidably delayed. These were Enrico Bossi's "Der Wanderer" and Leo Blech's one-act comic opera "Versiegelt," both on the same evening. Both of the composers were present. Kutschbach directed Bossi's, and von Schuch, Blech's work. The "Wanderer" is a sort of prophet apostle, who has appeared as a friend and educator of the people in the time of the revolt of the slaves in Sicily against the power of Rome, in the year 134 B. C. The slave called "Der Rote" loves Damia, the shepherdess, but being repulsed by her, in a fit of jealousy betrays the "Wanderer" to the authorities and to the people, as he has mistaken the relations existing between the man of God and Damia. Too late the people find out that they have been deceived, for the soldiers have arrested the Wanderer and led him away to his death at the stake, but not before he has pardoned the slave his crime and ignorance. The people in their rage at the deception kill the slave on the spot, and while dying, Damia in turn speaks words of pardon and peace to him. The music is of a lyrico-dramatic type. It has powerful moments and shows a tremendous ability in climacteric. It belongs to the modern school of young Italy and in the orchestration is somewhat influenced by Wagner. Yet, while these very powerful and effective moments cannot be denied, the work as a whole lacks in sustained and convincing force. The same deficiencies exist in the libretto—namely the "apostleship," which is, after all, the real raison d'être, is wanting, and hence both fail in their aim. It seems as if the subject were a little too involved to admit of treatment in one act, if the "prophet," both in the text and the music, is to convince us of his mission. "Versiegelt" is of quite a different

character. A comic opera, something of the type, in parts, of Wagner's "Meistersinger" and of Strauss' "Feuersnot" combined, is full of musical wit, piquant effects and delicious combinations, while a most refined melodic invention abounds throughout and all is painted in vivid tonal colors. The subject of the text is a sort of wardrobe closet, already seized for debt by the authorities, which the merry and pretty widow, Gertrude, tries to save for the unfortunate family of Willmers. The Mayor of the town, a suitor of the widow Gertrude, gets shut up for concealment by the widow, in this closet, when the "Ratsdiener" arrives, locks it up and puts the seal of the government on the doors, the portly and grave, though good-humored Mayor being still within! From this situation an amusing plot is developed, which ends in the happy reunion of all the lovers and the drama ends in a scene of general jubilation and merry making. In both works all the principals, including Schuch and the composers, were recalled a dozen times or more before the curtain. Von Schuch deserves especial praise for his unsurpassed way of bringing out all the fine points, the hidden beauties of the score, and leading the whole orchestra with his usual élan and fire. Frä. von der Osten, Frau Bender-



Schäfer, Frä. Kehlendorfer, and the Herrn Lordmann, Soot, Ermold, and others in the title roles, rendered most valuable services to the work of Blech, as also Frau Zoder von Bary, Scheidemantel, etc., in Bossi's opera, which Kutschbach directed most ably.

A most important musical performance was the singing on Thursday last of the Christmas oratorio, "Historia von der Geburt Jesu Christi," by Heinrich Schütz. He was the first Kapellmeister to the court of Saxony, when Johann Georg I was one of the Electors; hence Schütz's title was "Kursächsischer Hofkapellmeister," or, "Director

to the Electoral Chapel." This office he held continuously from the year 1585 to the year of his death, a period of fifty years, during which time the most serious events of the Thirty Years War were troubling Saxony, and Johann Georg II had succeeded his father on the throne. Before this time Schütz had been engaged in the service of the Landgraf Maurice of Hesse-Cassel, as chorister in his chapel. The Landgraf Maurice, it seems, had heard the boy by chance, singing in the courtyard of the inn belonging to the latter's father, when he stopped there over night on one of his journeys through the country, and was so impressed by the voice and talents of the boy that he eventually secured the consent of his parents to send him to Venice, to study under Gabrieli, whose influence was then paramount in the musical world. From this period Schütz became a noted figure in the musical profession, and a visit at a later time to Dresden led to his being engaged by Johann Georg as director to his chapel. Schütz has been styled the "Father of German music"; he is indisputably the great forerunner of Bach and Handel. He introduced, first, the monodic style the "stilo recitativo," and the element of dramatic expression in German music. But more, being of a solid education and appreciating also the power of the old polyphonic school, and not wishing to see this entirely superseded by the new style which Italy was adopting exclusively, he determined to try to unite the two styles, thus preserving what was most valuable in both. Especially did he make use of the means for dramatic expression, by contrasting different choirs, or by the contrast of voices with full choir, or with different instruments, etc. This style would appear to be more especially the result of his second journey to Italy (twenty years after his study with Gabrieli) when Monteverde was the ruling spirit in Venice. It is this style, too, which he used chiefly for his "Historia," both of the birth of Christ and of the Resurrection, which works are remarkable for his success in uniting dramatic expressiveness with old ecclesiastical tradition. As to the Christmas oratorio, which was performed last Thursday in the Vereinshaus by the "Internationalen Musikgesellschaft," it, too, has had a remarkable history, for the eight intermezzi which Schütz had composed especially for this work were lost, or had disappeared, and it was only last year that Dr. Schering, of Leipzig, came across them in Upsala. After supplying a few unimportant parts that were wanting here and there Dr. Schering offered them for publication, and it is exactly these lost intermezzi, that are the most beautiful parts of the oratorio, forming, in fact, the main part of the work. Between most of them there is some sort of connection—thus there is a direction in the text for a "Christkindlein's Wiege," a kind of cradle song that is a sort of instrumental accompaniment written for two violas and the bass viol, apparently for those parts whenever the angel appears by the cradle of the Christkind, or sings to him, or when the angel appears to Joseph, in a dream, and warns him to flee. The Shepherd's songs have the accompaniment of a flute, the high priests of the bass viols, and Herod of a fanfare of trumpets, and so on.

The recitative of the Evangelist, if one was to judge by the performance on this occasion, is sung almost mezza voce throughout. The boys' chorus was for my ears the most acceptable part of the performance, vocally considered, for as the instruments of the orchestra were so often out of tune, this unavoidably affected the intonation of the soloists, and hence Frä. Walde and Herr Victor Porth and the others were often more or less embarrassed by this unfortunate circumstance. Admitting that the orchestral parts were written for other times and might not sound quite acceptable to our ears, yet there was much left to be desired on the part of the orchestral performers, and it seemed to me as if the whole execution suffered from this fact. Herr Richter deserves much praise for the zeal and careful preparation which he gave to the work. Rich. Schmidt at the organ had some

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parts so subordinated as to tonal power that the instrument did not shine in its full greatness, but here again Schütz wrote for the organ of quite another time than ours, and Herr Schmidt evidently endeavored to adhere to the spirit of the work, which seems to be of that amiable sweetness and loveliness adapted to the age of childhood. The house was filled to the utmost with musicians, critics, students and lovers of music, and it was eminently fitting also that the Princess Johann Georg, with her suite, was also in attendance, thus representing the court of which Schütz was the first musical director, and her royal husband, as well, who bears the name of his illustrious ancestor, Johann Georg I, the lofty patron of the first great movement for German music, per se. It may also be remembered that Schütz revised and prepared the first German opera, Rinuccini's "Daphne," a work which was performed here, this being a more advanced version of the earlier work of Peri and Caccini. As to Schütz' oratorios, they undoubtedly were the prototype of Bach and Handel's works in this line, who developed still further the "stilo recitativo," and use of solo voices, with chorus, etc., enhancing the dramatic element, in ecclesiastical music, a style which has continued in use up to the present, though it is interesting to note here that Prof. Albert Fuchs has done away with the recitative in his "Selig Sind," an oratorio which has been described as making an epoch in the composition of oratorio.

Of the many concerts which have taken place, notice will be made later at length. Suffice it for the present to mention the first performance of a strong work of Noren by the Bachman Trio Ensemble; a quartet of Busoni's by the Petri Quartet; the fifty minute quintet of Reger, in E flat, op. 109, and the quartet of Smetana, in E minor, entitled "Aus meinem Leben," by the Bohemian String Quartet; and the recent appearance here of an almost matchless organization, the Brussels String Quartet. Further, the performance of Handel's "Messiah" by Professor Fuchs and the Schumann Singakademie, an event which excited unusual interest; and the symphony concert at the Royal Opera, when two symphonies of César Franck and the "Barbier von Bagdad" of Cornelius were on the program, Kutschbach directing. E. POTTER FRISSELL.

"I thought you were going to take me to the grand opera."
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"But then they had to take the first row out to make room for the orchestra."—Pittsburgh, Pa., Post.

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BUENOS AIRES MUSIC.

BUENOS AIRES, November 30, 1909.

We are still enjoying the Marchetti Italian Opera Company. They produced a new work, "La Divorziata," which I imagine may be popular here in the land where divorces are unknown.

"La Viuda Alegre" ("The Merry Widow") still draws crowded houses at the San Martin, the Coliseo, and the Victoria. The weather has been delightfully favorable for opera—cool and pleasant.

The Buenos Aires Choral Union closed the season in a blaze of glory with "The Cingalee," a comic opera of no mean merit. It cost 12,000 pesos to produce it and R. H. Morgan managed it, aided by A. H. Holder and Douglas V. Clarke. They were the prime movers toward its success.

A program of American composers was given in the Argentine and was a grand success.

Señor Cattelan, whose picture appeared in THE MUSICAL COURIER not long ago, is a modest, unassuming Italian gentleman of high attainments as violinist and director. He has been doing splendid work here of late, but Buenos Aires is in a worse condition than ever as regards orchestral concerts. We spend millions for cheap opera, vaudeville, long haired pianists and overboomed vocalists, but not one cent for permanent orchestras and bands. The municipality would do better to appropriate half the money it spends on the opera at the Colon (by taxing all the people and then making the prices so high that the poor cannot attend), and arrange for popular priced orchestral concerts twice a week in the magnificent Colon Theater. We miss the song recitals, lectures on opera, and many musical functions which are so numerous in the United States. I remarked to an English lady that I expected to give a concert of American compositions and she replied "Yes? I am very fond of them. In fact, I used to go in for coon songs myself. I think they are ripping." I think to myself, as the evidence is that they are falling to pieces, supposedly from being badly sewed.

MRS. T. A. WHITWORTH.

Antonia Sawyer's Musicales.

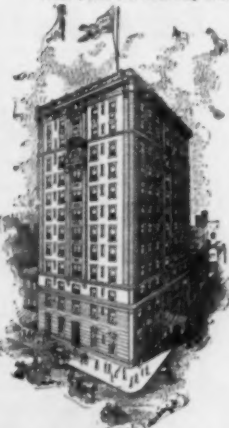
Monday evening, December 27, Antonia Sawyer gave an artistic musicale. Mrs. Francis McLean, a lyric soprano and a pupil of Mrs. Harrison Irvine, sang two groups of songs for which Mrs. Irvine supplied the accompaniments. Jean Deggeller gave pleasure by his violin solos. Lola Warrell, of Denver, accompanied a number of her own songs, which were brilliantly rendered by Mrs. Ayer. Otto Fischer rendered a piano solo in his usual masterly manner. Monday last, the Behr-Listemann Trio and Mrs. Borden-Low were the principals. Mrs. Sawyer's church

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work has been quite remarkable. Christmas Day and the Sunday following, seventeen of her artists appeared in different churches in and around New York.

The Flonzaley Quartet's Great Tour.

With the prospect of filling more engagements than have ever been booked in a single season for any chamber music organization in America, the Flonzaley Quartet has begun a series of private engagements prior to its initial New York concert on January 11. Echoes of the tremendous London success that the quartet made just before sailing for this country continue to be heard. Referring to the concluding concert of the London series, the Times declares the performance "perfect in every detail." The Daily Mail says "the perfection of quartet playing was reached." The Telegraph states that "the whole concert was a delight." The Sunday Times says: "The Flonzaleys' playing is certainly fine, faultless in ensemble, finished and brilliant in execution, and very remarkable in its range of tone."

The Flonzaleys' itinerary for the tour which London Charlton has arranged is as follows: January 11, New York; January 12, Boston; January 15, Bryn Mawr; January 17, Wellesley; January 18, Harvard; January 19, Middlebury, Conn.; January 20, Dobbs Ferry; January 22, Princeton; January 23, New York; January 24, Cambridge; January 25, West Newton, Mass.; January 27, Troy; January 28, Providence; January 29, New Haven; January 31, Philadelphia; February 1, New York; February 2, Boston; February 5, Aurora, N. Y.; February 7, Pittsburgh; February 8, Columbus, Ohio; February 9, Cincinnati; February 10, Dayton; February 12, Chicago; February 14, Faribault, Minn.; February 15, Madison; February 17, Grand Rapids; February 19, Chicago; February 21, Milwaukee; February 22, South Bend; February 24, Buffalo; February 25, Oberlin; February 26, Toronto; March 1, New York; March 3, Boston; March 6, New York; March 8-28, private engagements, New York; March 29, Milton, Mass.; March 31, Schenectady; April 5, Lincoln, Neb.; April 7, Omaha, Neb.; April 8, Emporia, Kan.; April 11, Denver, Col.; April 12, Greeley, Col.; April 13, Boulder, Col.; April 17-30, San Francisco and California points.

Maud Allen to Sail Next Saturday.

Maud Allen, the classic dancer, closed her season in St. Petersburg, Russia, Saturday evening, January 1. She will sail from England for the United States next Saturday, January 8. Miss Allen's first appearance is announced to take place at Carnegie Hall Thursday afternoon, January 20.

The "Flora" Orchestra in Cologne is led by Albin Trenkler, formerly of Dresden.

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PHILADELPHIA, Pa., January 3, 1910.

The Friday and Saturday concerts of the Philadelphia Orchestra were devoted to the works of Tschaiakowsky, with Thaddeus Rich as the soloist. The following numbers made up the program:

1812 Overture Solennelle.
Symphony Pathétique.
Concerto in D major, for violin and orchestra.
Caprice Italien.

With such attractions it was not strange that the Academy of Music was packed at both performances. The "Symphony Pathétique" is undoubtedly the favorite symphony among Philadelphia concertgoers. Only praise can be registered for Pohl's reading. The "Italian Caprice" is such a melodious, charming thing that it formed a perfect ending for the program. Thaddeus Rich has never been heard to better advantage than in the Tschaiakowsky concerto. It would be impossible not to admire the ease with which he overcame difficult runs, the sureness of the harmonies, the exact intonation of the octave passages and the double stops. But the greatest charm of his playing was that melting tone which he draws from his violin. At the conclusion of the concerto the enthusiastic audience would not be satisfied until Mr. Rich played Tschaiakowsky's "Song Without Words," with harp accompaniment by Joseph Schuecker.

The program announced for Friday afternoon and Saturday evening of this week by the Philadelphia Orchestra will send certain Wagner enthusiasts into ecstasies, and truly its appeal can hardly be resisted. The Wagner program given last winter aroused such enthusiasm that it had to be repeated, and the one announced for this week is even more attractive in some ways.

The performance of Handel's "Messiah," at the Academy of Music, by the Philadelphia Choral Society, has come to be the most important musical event of the Christmas season. Last Monday evening the thirteenth annual performance was given, Henry Gordon Thunder conducting, assisted by the Schubert Bund Orchestra. Though the heavy storm kept some members of the chorus and audience away, no excuses are necessary as the chorus never did better work. The soloists were: Charlotte Maconda, soprano; Rosa Olitzka, contralto; William Pagdin, tenor, and Frank Conly, bass. The clear, sweet voice of Madame Maconda was heard to best advantage in "Rejoice Greatly," although her work was thoroughly satisfactory in all the soprano parts. Mlle. Olitzka sang splendidly in spite of the fact that her train from Chicago was blocked for twelve hours by the snow. Mr. Pagdin was in good voice and seemed to take as much pleasure in singing as the audience did in hearing him. The big voice of Frank Conly was heard to advantage in several of the fine solos given to the bass voice. "Why Do the Nations Rage" was one of the notable features of the performance.

Announcement is made by Charles Augustus Davis of a recital to be given at Witherspoon Hall on January 26, by Herman Sandby, the Danish cellist. The scope of the

program, and the originality of the numbers to be heard, lift this recital out of the ordinary plant and gives it a most important position among the musical events of the season. Sandby is a wonderful cellist. In the Danish folk songs he will be accompanied by eight violins, three violas, three cellos and two basses. The Thaddeus Rich-Sandby String Quartet will play Sandby's E minor quartet.

The announcement of a "popular concert" usually calls up visions of a Strauss waltz, a Sousa march, and even a medley from the latest comic opera. The management of the Philadelphia Orchestra, has a different idea of the meaning of the term, which probably accounts for the popularity of these concerts.

Horatio Connell, a baritone who has made a deep impression in England and Germany, both in concert and in opera, will make his first appearance here on Wednesday evening, January 12, in Witherspoon Hall, in an attractive program. It was as an oratorio singer in England, and as a Lieder singer in Germany, that brought him to the fore.

The following operas will be sung in Philadelphia this week: At the Academy of Music Gadske, Homer, Burrian, Amato, Blass and Reiss in "Tristan and Isolde." Toscanini will conduct. At the opera house "Trovatore" on Tuesday evening with Mazarin, Doria, Zerola and Polese. Conductor, Sturani. Thursday evening "Lucia," with Tetrazzini, McCormack and Sammarco. At Saturday's matinee "Rigoletto," with Tetrazzini, McCormack and Polese. The evening performance for Saturday will be "Samson and Delilah," with Gerville-Reach, Dalmores, Dufranne and Crabbe.

A concert under the direction of F. Averay Jones was given on Friday evening by the choir of St. Mark's Church at the Delancy School. The first part of the program consisted of old English carols. The remainder was devoted to concert numbers of a more conventional style. Those taking part were: Charles Aiken, Frank M. Conly, Charles Shuttleworth and Mrs. William Faulkner, violinist, of Wilmington.

The Philharmonic Society of New York, under Gustav Mahler, will perform here for the first time on January 17. The program will include Beethoven's fifth symphony, overture "Die Meistersinger" "Till Eulenspiegel" and the overture to the "Bartered Bride." WILSON H. FILE.

Kathrin Hilke to Give Recital.

Kathrin Hilke, the soprano who recently returned to America from a long sojourn in Europe, will give a recital in Mendelssohn Hall, Wednesday, January 26. Her program will include lieder of Schubert, Schumann and Brahms, and also songs by American and English composers. After her New York concert, Miss Hilke will give a recital in Boston. The singer is under the management of the Sawyer Concert and Choir Agency.

Opportunity for Church Singers.

At No. 1 West Thirty-fourth street, 1205, Townsend H. Fellows is devoting his time and energy to town instruction, management of singers in concert and oratorio and choir exchange. Singers who enroll with Mr. Fellows may be assured of a hearing with the reasonable certainty that the result will be entirely satisfactory. Information as to terms, etc., will be cheerfully given upon application.

Josef Slivinsky, who toured America successfully some years ago as a pianist, played the Beethoven E flat concerto at Riga not long since, under the direction of Hans Weltzer, also well known in the United States. The latter has been winning favor as conductor of the Riga Opera and of the Philharmonic concerts in that city.

GALVESTON MUSICAL RECORD.

GALVESTON, Tex., December 30, 1909.

The Quartet Society at its first concert on December 22 presented the well known tenor, George Hamlin, who sang with an artistic finish rarely heard. He scored a great hit. The Quartet Society of forty-four male voices, under the direction of Fred M. Burton, sang splendidly, and maintained the high standard of former years. The most pretentious number on the program was the chorus "Lochinvar" by Hammond, which was faultlessly rendered. The society announces Lillian Blauvelt and Frederic Martin as the soloists at its second and third concerts respectively.

The Orpheus Club of thirty-four male voices held its opening concert of the third season December 13. The club presented Myron Whitney, Jr., the basso, who proved himself an accomplished vocalist. He was most enthusiastically received by the large audience. The club, although made up largely of inexperienced voices, sang with success and measured up fully to the achievements of the past two seasons. The attraction at the next concert will be Florence Hinkle. The plans for the third concert are not fully determined, but the club will likely be assisted by the Treble Clef Club of Houston, an organization of sixty ladies' voices. Besides the series of three concerts planned by the Orpheus Club, the New York Symphony Orchestra will be presented April 26, 1910.

The Girls' Musical Club this year is branching out along new lines, taking up in part the work of the Ladies' Musical Club, which did such splendid work under the guidance of Mrs. Parker. The club has held a number of interesting meetings at which very commendable programs were rendered. Lillian Crocker is president of this organization. Under her general supervision the club this year presents two splendid musical attractions. Hans Richard, the pianist, and Cecil Fanning, the baritone, with his accompanist, Mr. Turpin. These are artists of the foremost rank and it speaks well for the Girls' Musical Club to present to its friends musicians of such merit.

Perhaps one of the best musical song services rendered in any of our churches for some time was the one arranged by Mrs. Parker, leader of Trinity Episcopal Choir and Mr. Blood, the organist, given on December 19. The choir was assisted by a string Quintet. Some splendid anthems and quartets were sung as well as instrumental selections rendered on the organ and by the string Quintet. G. K.

Beatrice Bowman's Dates for January.

Beatrice Bowman, the American soprano, under the management of the Sawyer Concert and Choir Agency, is booked to give concerts in Boston January 12 and 20; in East Orange, January 24, and in South Orange, January 28. She also has engagements for several musicals this month, including one under the auspices of the Altruists' Society of Montclair.

Program for Marie Herites' Recital.

R. E. Johnston will present Marie Herites, the Bohemian violinist, in recital at Mendelssohn Hall, Wednesday evening, January 12. Miss Herites will play the Bruch concerto in G minor; the Bach "Chaconne," the Smetana-Ondricek fantasia on themes from "The Bartered Bride," and pieces by Fibich, Spindler and Dvorak.

"Dinnis," says O'Rourke, "is that you playin' on th' thrombone?"

"It is, sure enough."

"Well, I hope wan thing."

"Phat's that now?"

"May ye live to play your own funeral march."—Exchange.

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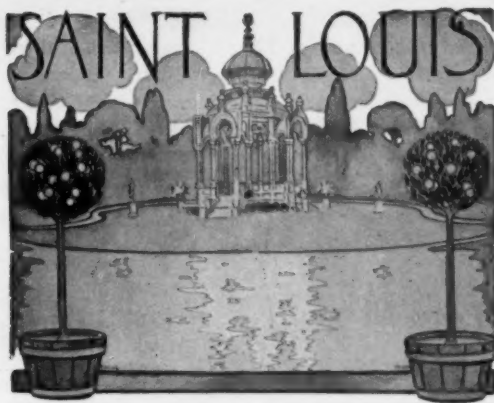
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St. Louis, Mo., December 29, 1909.

The first of the Beethoven's cycle series given by the St. Louis Symphony Orchestra will take place at the Odeon, Wednesday, January 5. In order to insure the enjoyment and appreciation to those who attend these concerts, Max Zach, director of the orchestra, will deliver a lecture on the life of Beethoven and his compositions, on Tuesday, January 4.

The Philharmonic Society of Belleville, of which G. A. Neubert is director, will give its two hundred and fourth concert Thursday evening, December 30. The soloists for this concert will be Marie Olk, violinist, and sister of Hugo Olk, concertmaster of the St. Louis Symphony Orchestra, and Mildred Dixon, soprano. Miss Olk will play a polonaise by Wieniawski, and "Gypsy Dances" by Nachez. The orchestra selections on the program include the overture to "Oberon" by Von Weber; fifth symphony (first part), by Beethoven; selection from "Lohengrin" by Wagner, and Strauss' "Wiener Bon Bons" waltz.

The St. Louis Symphony Orchestra made a sensation at its popular concert given at the Odeon last Sunday evening. The audience was large and the program proved most interesting. It opened with the "March of the Knights" from Wagner's "Parsifal." Then followed the overture to "The Flying Dutchman" and selections from "Lohengrin." The Christmas and religious number on the program was Handel's "Pastorale" from "The Messiah." The other numbers were Bizet's "Arlesienne," suite No. 2; Saint-Saëns' prelude to "The Deluge," and

Moszkowski's "Boabdil," Chabrier's "Espana" and Grieg's "To Spring." The work of the orchestra was most satisfactory.

The Yale Glee Club concert given at the Odeon last evening proved a great success.

"The Messiah" was heard at the Christ Church Cathedral last Sunday evening. The solo numbers were well sung, and the organist, H. Darby, played his part in a most acceptable manner. The Christmas services at the Lindell Avenue M. E. Church were of an unusual elaborate character. John E. West's Christmas cantata, "The Story of Bethlehem," with George Sheffield as soloist, was given. The choir was heard in "For Unto Us a Child is Born" and the "Hallelujah," by George Frederick Handel.

E. PRANG STAMM.

Joseph Malkin's Triumph.

Joseph Malkin's cello recital at Mendelssohn Hall a fortnight ago brought him not only enthusiastic applause by the public, but the united praise of the music critics, in part as follows:

Mr. Malkin stood so well as to make one wish he had chosen something more modern than Haydn's concerto. In the elaborate cadenzas introduced into each movement the soloist showed not only good taste, but a mastery of the difficult instrument that delighted the audience. He was recalled half a dozen times.—New York Herald.

The audience applauded Mr. Malkin warmly and not without reason. His technique and his tone were good. His accompanist deserves a word of praise.—New York World.

Mr. Malkin is a player well worth hearing, a finished and conscientious artist. He plays with an excellent fluent technique, with very correct intonation and plenty of dexterity in the bravura passages. His performance of the concerto was a truly artistic one, and it met with an uncommonly enthusiastic demonstration of applause.—New York Times.

Mr. Malkin opened his program by playing Saint-Saëns' concerto for violoncello, a composition that gave him a chance to display the facility of his technique and followed it up by Locatelli's sonata, which he played with admirable understanding. In all his selections Mr. Malkin showed himself to be an artist of fine powers, and one whose efforts were abundantly appreciated by his audience.—New York Tribune.

He played a Saint-Saëns concerto, for which his accompanist played a piano arrangement of the orchestral parts; a sonata by Locatelli, which disclosed many of Mr. Malkin's most pleasing qualities as an artist. Mr. Malkin is an artist whose playing can give much pleasure. His tone is deep, true and sympathetic, and his technical ability enables him to perform feats of legerdemain

on his instrument. He avoids, to a large extent, the fault of the average cellist, a tendency toward sentimentality.—New York Times.

M. Malkin's rendering of the Haydn concerto for violoncello and orchestra was not only accomplished in its mastery over technical detail, but fully worthy of Haydn, and that which is associated with Haydn, in its purity and simplicity of style, and the clearness of its dignified diction. M. Malkin is an artist of whom one would willingly hear more.—New York Telegraph.

Gerville-Reache, Gilbert and other favorite singers were on the program. The most important feature of the concert, however, was the debut of M. Malkin. He is an artist of striking personal appearance. The reception accorded to M. Malkin was warm. Though admirably calculated to display the uncommon technical skill and agreeable tone of Mr. Malkin, the concerto has not much genuine beauty.—New York Journal.

Applause that came from the heart greeted Joseph Malkin, the Russian cellist. He was accompanied at the piano by his brother, Manfred Malkin, and two more interesting artists have not been heard in New York this season. His audience, in its warmth of applause, told him that New York joins in the praise he has received in other parts of the world.—New York Telegram.

His playing stood well the severe test of the more intimate surroundings. His tone is varied and expressive. He has ample technique and he shows a fine grasp of the musical structure of the pieces he plays. Mr. Malkin was at home both in the broader style of the more pretentious compositions and in the smaller effects of the little pieces. Particularly dexterous was his playing of Popper's "Danse des Elfes." An audience of good size was most enthusiastic in its applause.—New York Globe.

Pure intonation and a sound technique are the pleasing possessions of Joseph Malkin. Schubert's "Bee," delicately played, had to be repeated, while in Sulzer's "Sarabande," Bruch's "Kol Nidrei" and a Chopin nocturne his instrument sang with "full-throated" melody and charm.—Evening Sun.

In the presence of a large audience Joseph Malkin gave his first cello recital, showing his perfect art in high degree. He has beautiful tone, warm interpretation, full of style, showing himself possessed of soul as well as technique. A sarabande had large, almost organ-like tone and beauty of phrasing. In "The Bee" his wonderful technique stood out, even and clean-cut throughout the highest positions. He played "Kol Nidrei" with realistic expression, and the public spent never ending applause on him and his brother, Manfred, who played with artistic sympathy.—Staats Zeitung.

Arturo Tibaldi to Appear in Recital February 1.

Arthur Larking, known in the world of music as Arturo Tibaldi, is to make his appearance in New York at a recital in Mendelssohn Hall, February 1. Tibaldi is a violinist who belongs to a noble English family. At his forthcoming concert the artist is to have the assistance of Charles Gilbert, of the Manhattan Opera House.

D'Albert's "Izeyl" was heard in Frankfurt.

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THERE ought to be a University of Copenhagen also for modern composers.

"LADY GODIVA" is said to be the title of Mascagni's next opera. The subject will be properly garbed, of course, in modern orchestral dress.

CACOETHES scribendi (an ancient expression meaning "an itch for writing") should not be confined only to literary persons; some composers have it too.

NINETEEN German cities support symphony orchestras out of their municipal funds, but not one city in the Fatherland boasts a baseball club belonging to the National League. Germany lags painfully in the race for real culture.

It is said that Richard Arnold will retire from active association with the management of the New York Philharmonic Society, and that all management will hereafter be in the hands of Felix Leifels. Mr. Arnold has devoted years to the interests of the Philharmonic and so has Mr. Leifels.

BUSONI arrived here on Monday from Europe. It has been decided that he will play the Beethoven "Emperor" concerto at the first Philharmonic concerts, in which he will make his first appearance this week. He will play subsequently in Brooklyn and at the Manhattan Sunday night concerts.

ALTHOUGH "Electra" is to be produced early in the new year, a preliminary perusal of the score does not enable us to find many good resolutions of the conventional type. We are afraid that in "Electra" Strauss continues to be a bad musical boy and kick over the harmonic traces wherever they hamper him.

THE Milton Aborn English Opera Company, which is an old established institution giving opera in English in the smaller cities here for years past, will probably give its performances in the Boston Opera House this summer at popular prices. These performances would take place during the vacation season of the Boston Opera Company.

HENRY T. FINCK recalls in the Evening Post that Berlioz wrote of Gluck's "Orfeo," or rather, of the Elysian Field music in it: "These vaporous harmonies, these melodies melancholy as happiness, this gentle and weak instrumentation which gives so well the idea of infinite peace—all this caresses and fascinates." How cheap, tawdry, commonplace and vulgar seem the Puccini operas in comparison with the chaste and lovely old classical score of "Orfeo" as now given at the Metropolitan Opera House.

TILLY KOENEN, the Dutch contralto, scored a triumph last Friday afternoon and Saturday evening when she appeared as soloist with the Boston Symphony Orchestra at the eleventh pair of concerts for this season in Boston. We were in attendance Saturday evening and seldom has there been witnessed a more cordial and enthusiastic reception to an artist in Boston than that accorded Miss Koenen by the conservative and ultra-discriminating Boston Symphony patrons. Symphony Hall resounded with salvos of applause showered upon the charming contralto, who easily could have broken the rigid "no encore" rule of the Boston Orchestra had she acceded to the enthusiastic demands of the brilliant audience. The whole demonstration emanated from that peculiar and innate sense of artistic standards which characterizes the average Boston concert patron, and the fact that Tilly Koenen was immediately recognized by the Boston Symphony audiences as an artist of rare attainments again proves that the

Hub appreciates the best in musical values. It is not at all strange that Miss Koenen triumphed in Boston; it would have been very strange indeed if she had not done so when her qualifications as an artist are taken into consideration. The list of songs given by Miss Koenen, all with orchestral accompaniment, will be found in the Boston letter on another page of this issue. Conductor Max Fiedler and his big body of musicians joined in heartily with the audience in the vigorous hand clapping for the contralto, who was recalled again and again to bow her acknowledgment of the plaudits from the delighted Bostonians.

JOSEF LHEVINNE, the famous pianist, arrived in New York last Monday, and leaves today (January 5) for Mexico, where he has a large number of important engagements. His first United States appearance will be on February 3. He is booked solidly for that month in the South, Middle West and East, and will be heard in New York as soloist with the Philharmonic Orchestra on Sunday afternoon, March 6, when he will play the Tchaikovsky B minor concerto. Shortly after his New York appearance Lhevinne will return to Europe to fill numerous engagements already arranged for him abroad.

THE Boston Opera Company is on its first tour, performing in Pittsburgh and opening for a two weeks' season in Chicago, at the Auditorium, next Monday. The Chicago season should prove a success in both directions, and should illustrate to the management how to interest the big Chicago public in grand opera in the future. With an opera company of its own, Chicago next year will, however, be out of the range of visiting opera companies; but as this has not yet been assured, this local Chicago enterprise, the Boston company might present a co-operating system by means of which the one city will prove an acceptable opera complement to the other. Economically this would seem the proper plan if it could be made acceptable to the Boston management.

HAD the Russian composer and pianist been judiciously managed—we refer to Rachmaninoff—his tour in this country would have been more than a spasmodic artistic success, with here and there some local demonstration. We consider it a crime, artistically meant, for any management to assume the control of an artist of the Rachmaninoff standard and then not to give him that necessary public exploitation in America without which no artist can become sufficiently known to succeed. It is sad to go over this Rachmaninoff blunder, which would have been a catastrophe but for the artistic piano which was put at his disposal by Mason & Hamlin; that was the redeeming feature together with the wholesome and wholesouled support THE MUSICAL COURIER extended to him. It was rather late for this paper to jump into the breach, for the management—if there really was a management—did not provide any ample information on his intended American tour. But everything possible was done at the last moment, and thus Rachmaninoff was heard by a sufficient number of musical people to give him here his deserved status. But imagine what could be done for him under modern auspices! By the way, who was responsible for booking Tina Lerner recently for a Minneapolis appearance, followed by a jump to Boston, for a recital, and then a return jump to Madison, Wis., for an appearance? Who recently booked Witherspoon from Columbus to Minneapolis, from Minneapolis—a two nights' journey—to Denver, and then from Denver directly to New York? No matter how much such artists receive, their railway expenses and physical inflictions are sufficient to make such bookings rather serious defects in an artistic pursuit.



REFLECTIONS

BY THE EDITOR.

IN the past few months I had several occasions to visit Chicago, where I heard three concerts of the Théodore Thomas Orchestra, and as those concerts did not attain the standard of production which orchestras in London, Paris, Boston and other cities reach, being on a parallel with the indifferent orchestral concerts we, in New York, have very unfortunately been compelled to listen to until this season, when the rejuvenated Philharmonic Society finally gives concerts of artistic character, I stated just what I have always been stating about orchestras that were defective. I published my views on the defects of the Theodore Thomas Orchestra, showing what some of them consisted of and indicated the remedies. The first result of my first article was the resignation of the concertmaster and the advancement of his partner to the vacated chair, and since then the daily papers have been even more fulsome in their praise of the work of the orchestra. If, then, so much has already been accomplished; if the orchestra has been improved so much that some of the local criticisms published, since the change, read more like rhapsodies, it may be fairly concluded that my articles, if properly accepted, may, in the end, bring the Theodore Thomas Orchestra up to the level necessary to demonstrate the value of its conductor, for Mr. Stock, handicapped as he is, cannot give that evidence of conductorial capacity essential in a first class symphony conductor with the orchestra constituted as it is. My articles have aided him in securing as a co-laborer, a concertmaster who evidently must be to his taste, and the critics of Chicago have supported me by praising the work done by the orchestra more than ever before. Now, then, logically followed, if I proceed on my lines and assist Mr. Stock finally in building up an orchestra that can play so that he can demonstrate the extent of his scope and catholicity, I am helping Stock, helping the orchestra society, helping Chicago and helping Music.

My criticisms of the orchestra pointed out, among other things, there were many low grade, poor instruments in use, the tonal quality of which was repulsive to the trained ear; that there existed a system of commercial duplicity which gave revenue to certain persons connected with the business operations of the orchestra and that this system was, of necessity, demoralizing and must be stopped if the orchestra is to be saved, and that the management of the orchestra had no artistic conception of the destinies of a symphony system, and so forth. My articles were kept on that dignified plane comfortable with the dignity of the subject, and I felt, and feel now, that Chicago will support me in the unselfish desire to build up, for the sake of good music, a first class symphony orchestra, in which category the Theodore Thomas Orchestra cannot now be enrolled. It is an orchestra without balance, having good and bad and indifferent sections, and with many unfit players and more unfit instruments. Mr. Stock's qualities cannot be gauged with such a standard of measurement. That splendid Chicago organist, Wilhelm Middelschulte, could not do justice to himself on a bad organ; Mr. Stock's worth is a negligible quantity until he shows what he can do with a properly balanced orchestra of high grade.

Encouraging.

All signs are encouraging, and it seems that as the orchestra has been improved—according to the dicta of the Chicago local critics—since the change produced through my articles has been effected, that other changes will follow. But the best sign yet displayed, the real evidence of encouragement, is found in some remarks issued in the columns of the Chicago Tribune which, through its accomplished music critic, stated on holy Christmas, the day of good will toward all, what can here be read:

The remainder of the program is also a delight. Familiar selections, but all popular and all wonderfully played. Hear the Mayseder-Hellmesberger "Ball Scene" played by all the violinists standing, and from memory, and if your blood doesn't tingle with excitement and your spirit swell with pride over the men we call our own, then you are a heavy loggerhead or a mudslinging proprietor of a disreputable New York trade journal. The second Liszt Hungarian rhapsody was another stirring moment, and the Tchaikowsky variations from the third suite was a joy, and gave a chance for Mr. Becker to show his excellent powers as obligato soloist.

All this wonderful work after the concert master had resigned! Imagine what will happen after a few more resignations and changes take place! Very naturally I expected no thanks for the work I had done; least of all from one who had claimed that the orchestra was as good before the change as it is now, after the change. To call this paper a trade paper, ah! that is the unkindest cut of all and makes us all shudder. Every time I called one of our dreadful, non-rehearsing, defective New York symphony orchestras an aggregation unworthy of its title, one or two of the supporters of poor orchestras in New York would call me in return the "mudslinging proprietor of a disreputable New York trade paper," and the very next concert would show an improvement—just as in Chicago, and therein exists the encouragement. You see, we'll get there after a while, as we did here in New York.

I suppose all American newspapers are trade papers, trading their space for paid advertisements. Most of the daily papers are disreputable according to their colleagues, as Hearst's Chicago paper recently intimated when it referred to the Tribune and its circulation claims. Many of them must also be slinging mud, as the above article from the Tribune proves directly in its own showing, in its own columns.

I stated that the first violins were not effective and then the concertmaster resigned. I stated that the Theodore Thomas Orchestra had among its players unfit ones and many bad instruments and I stated that there was a system of commissions and a barter prevailing that was acting upon the players with demoralizing effect. Was there in these statements any Tribune mudslinging? If so I apologize and stand prepared to repeat what I stated in language to please that paper.

We want in Chicago something similar to what New York

finally secured, and this season only, after a struggle of a quarter of a century on the part of this paper; that is a reconstructed, rejuvenated, artistic symphony Orchestra. We never had one in New York until now, under Gustav Mahler. Now, then, if the Tribune will go ahead and abuse this paper and me personally, Chicago will get its orchestra quicker than by means of artistic evolution merely. What the musical world of Chicago must bring to its aid in the furtherance of the plan of substituting for the present very unsatisfactory, inartistic and provincially satisfied orchestra, a high grade, tone balanced, effective symphony orchestra, is personal abuse of the daily press heaped upon those persons who are exposing the inartistic which is shamming the artistic and which is therefore a pretense only, as the present Chicago orchestra is. If the Chicago Tribune music critic finally succeeds in proving that this is a disreputable New York trade paper, that proof might result in improving the quality of the \$25 violins used in the Theodore Thomas Orchestra. We know that almost anything is possible on this globe when millions of people calmly credit the report that a human being can live for several years, without any accommodations, in a climate averaging 20 degrees below zero and without warm food and no change of clothing during the time—and yet return to civilization without frost bite. In view of this, why should the quality of cheap fiddles not be improved when used in the Theodore Thomas Orchestra, simply by calling this a disreputable New York trade paper? Calling names is usually direct evidence that there is a sense of propriety and dignity centered in the subject; it proves the premise and conclusion at one fell swoop or one sell whoop. We all remember what young D'Israeli said to old Daniel O'Connell in the House of Commons. Well, if we do not remember, we can still be saved. It only shows how much happens that, as memory affects it, never did happen; and why should it? If you call me a name, some one who does not know why you do call me a name will endeavor to ascertain. That is better for me than for you. Epictetus said that when a fellow says anything wrong or bad about another fellow it affects the one who says it much more than the fellow about whom it is said, and Epictetus was an honorable man, like Shakespeare; and Shakespeare said the same thing in a different idiom and even way back in the history of the Middle Kingdom, one Con-Fu-Tse said about the same.

If we cannot get the Theodore Thomas Orchestra of Chicago into a condition which provides for good music—well, then, the Chicago music lover must bear in patience the kind of performances I heard there recently, which were so inartistic, so utterly below the par of Bach, Beethoven and Berlioz, that they brought me back to Greater New York with its awful orchestral performances during the past generation, remedied only within the past few months. My judgment must be right, for otherwise the Chicago Tribune would not call this paper names and abuse me personally instead of co-operating with me in the open to raise its orchestra out of the slough. The first necessary step now is to secure a management that has an artistic ideal and

knows what an orchestra should be and how it must be constituted in its elements. Then the "graft" must be removed; the commission system, etc., etc., and then, with these beginnings, the resuscitation follows. Meanwhile Chicago and music must suffer as has New York—and that is in accordance with the luminous order of sane affairs.

Opera Amalgamation.

THE MUSICAL COURIER of last week, December 29, stated: "Probably the next season will find the whole opera system in one house." The daily papers got busy immediately and began with the following day to publish anonymous and other interviews with the fusion theory as the central idea, and columns upon columns have since been devoted to the opera question and the amalgamation as foreshadowed by this paper. Among other statements printed were many of no probability and others of a higher tension.

The facts are that opera, as is always and inevitably the case, is by nature and principle unremunerative and must be supported, as in Continental Europe, by the state or municipality, and in London and here by the leaders of fashion as the luxury of

sion; contracts with many artists are then to be annulled; an opera trust embracing all grand opera in America is to be organized; traveling opera systems are to be abrogated; Mr. Dippel is to return to sing on the new combined operatic stage; Mr. Hammerstein is to sell his Manhattan Opera House to the Pennsylvania Railroad Company; Brooklyn and Baltimore are to be cut off from opera altogether; and the following notice has been given out to the press:

"Concerning Mr. Hammerstein's statement suggesting a merger of the two opera companies, the Metropolitan and the Manhattan, and that his father shall abandon the Manhattan Opera House and become the director of French opera at the Metropolitan, the management of the Metropolitan Opera Company states that Mr. Hammerstein is within his rights in making any suggestions he pleases. These suggestions, however, will not interfere with or change the policy of the management of the Metropolitan Opera Company."

Now, then, if the policy of the Metropolitan Opera Company's management is not to be interfered with or changed, how many of all these rumors will be transformed into facts? The answer can be found in the willingness of those who are financially inter-

ested in opera to continue that luxury on its present basis. Repeatedly, beginning years ago, this paper has called attention to the commission evil in opera, by means of which a few opera agents in Europe, publicly and secretly, control the prices of the individual opera artists, and until managers of opera in America can emancipate themselves from this European system and pay to artists the sums they would gladly accept as net sums, at the same time emancipating the artist from the grip of the agent—until then, opera in America will always be doomed to the very vicissitudes now apparent or the very probability announced in these columns last week. Even the merger of opera will not make opera here a financial possibility until the parasitic European agency system is eliminated from it. The opera is not the greatest

sufferer; the opera artist, who frequently secures an engagement or contract here only after paying an exorbitant bonus in Europe is the prime sufferer. And with whom does the European opera agent divide this bonus? Why do not the directors and persons interested in opera in America investigate this chronic evil? Merging of operas can be a success only when this feature of commissions has been removed; this corruption fund made impossible by refusing any engagements except such as are absolutely personally independent.

More on Opera.

René Devries supplies the following on opera to the Chicago American, and it is a correct statement:

The permanent opera organization which is promised to us for next season will mean the employment of over one hundred men and women during the year in the voice and technical departments of the company and most of these will be importations from Italy and Germany, chiefly Italy.

The demonstrative body and the technical corps of the Metropolitan Opera House in New York is over one hundred and twenty persons, in Boston about one hundred and next fall there will be over one hundred of these foreign ladies and



In a Buffalo newspaper there is quoted an interview with Wm. Hubbard, the music critic of the Chicago Tribune, in which he says that the Tokio newspaper men marveled greatly when he tried to explain what a modern symphony orchestra like the Chicago Orchestra is like. They asked him, Mr. Hubbard is quoted as saying, whether the conductor hits the players with his stick. THE MUSICAL COURIER does not understand how such an interview could have taken place in Tokio, where, among newspaper men, extraordinary intelligence prevails, many of them being graduates of western European and American universities. Here is the picture of the fully equipped symphony orchestra at the Tokio National Academy of Music, which has given many public concerts in the Japanese capital, playing Mozart, Haydn, Beethoven, Schumann, Schubert, Tchaikowsky, etc. There is a large conservatory of music in Yokohama and several others in Japan. Probably Mr. Hubbard missed the real newspaper men of Japan, who are, as is usual all over the world in journalism, associated with trade papers, that is, with papers that trade space for paid advertisements.

society. Just as long as the wealthy people are willing to pay, the opera will continue as that fashionable function which it is fated to be.

In addition to the irrational cost of opera, New York enjoys a competitive system, and something must yield somewhere some time, unless those who are interested incline towards such economies as the dictates of common sense ordain. Hence a suggestion of combination has been in the air for some months past and the managements have gradually reached a kind of *modus vivendi* upon which *pour parlers* have been in progress *pau passu e pleurisy unicum*.

All kinds of plans have been proposed; all sorts of combinations have been discussed; all kinds of rumors have therefore been afloat and all kinds of nonsense has consequently been printed. The Metropolitan Opera House is to be sold for a Department House site; the New Opera House is to be erected on the Seventh avenue car stable grounds; the New Theater is to be transformed and to be used temporarily as the Opera House; the Manhattan and Metropolitan forces are to be merged; there is to be a triple headed management; there are to be conductors for operas on a national divi-

gentlemen occupying offices in the new Auditorium Opera House.

They consist of the Italian office forces, artists and chorus, the Italian representatives of the artists, the librarian, the managers of the orchestra, the scenic division, machinists' department—into all of which these Italian and German specialists drift—the stage conductor, etc. This does not include the costumers, the ballet teachers, the scene painter and carpenters, the decorators, the shoemakers and even the barber.

The total investment represents several million dollars, most of which passes over to Europe, in the shape of emoluments to the foreigners who come here from Italy, Germany and France, and who skip home as soon as the season is over.

The director next year will be Campanini, who will bring with him his own orchestra. Of course, there will be some Chicago musicians in the opera and orchestra at the Auditorium next fall, but most of the positions will be filled by campanini players brought over from Italy by Mr. Campanini, unless the Chicago Musicians' Union intervenes to prevent the individual importation of contract alien labor under the decision of the Treasury Department that orchestras can come to this country and give concerts as an artistic unit, but no individual musician can be engaged in Europe to play in America as an individual member of an orchestra, and this point will no doubt be brought out by the Musicians' Union.

The orchestra will therefore be composed of foreigners, as are the Metropolitan Opera Company and the Boston Opera Company orchestras.

We have in Chicago and elsewhere in this country good instrumentalists, who, on account of the foreign musicians, have to stay at "home" or play for a few dollars a week in restaurants, hotels and ballrooms.

It might be well for some of Chicago's millionaires subscribers to start a movement in favor of local musicians for the Auditorium Orchestra.

The Boston Opera Company, which opens in Chicago next Monday, carries 343 people on its tour. There are about 500 employees under the control of the Metropolitan management. I have no figures of the Manhattan, but that opera management must have about as many operatives or more than the Boston. This means that at present more than 1,200 persons, chiefly foreigners, are employed by the grand opera managers, for there are still some employees left in Boston to take care of the house. Grand opera is an enterprise of such proportions that the conduct of its managers can only be gauged after a thorough study of its dimensions.

Beecham Season.

Our London letter has already referred to the Beecham Covent Garden Opera season, beginning February 19 and terminating March 15, followed on March 16 as the sailing day of the Beecham Orchestra for America, where it opens its tour at the Metropolitan Opera House on Easter Sunday night, March 27, with the following program, the soloist being Katherine Parlow.

Overture, Bartered Bride	Smetana
Briggfair	Delius
Dance from Salome	Strauss
Violin Concerto in D	Tschaikowski
Prelude, The Wreckers	Ethel Smyth
Overture in D	Boccherini
L'Après Midi d'un Faune	Debussy
Overture, Oberon	Weber

The operas gazetted for the Covent Garden season are: First performance of "Electra" (in German) and of Delius' "The Village Romeo and Juliet," also "The Wreckers," Debussy's "L'Enfant

Prodigue" (in French), "Tristan and Isolde" (in German), "Carmen," "Hänsel and Gretel," and Sullivan's "Ivanhoe" (revived).

Beside Beecham, there will be these conductors: Bruno Walter, Dr. Richard Strauss and Percy Pitt, of the Covent Garden forces. By this time the artists are probably all signed, but negotiations with the following were pending:

Mme. Mildenburg,	M. Ullus,
Mme. Edyth Walker,	M. Karitsky,
Mme. Signe von Rappe,	Mr. John Coates,
Mme. Ober,	Mr. Walter Hyde,
Mme. Fleischinger,	M. D'Oisly,
Mme. Zelig de Lussan,	M. Bindon-Ayres,
Mme. Amsden,	Mr. Francis Sullivan,
Mme. de Berg,	Herr Hoffmann,
Mme. Edith Evans,	Herr Weidemann,
Mme. Maggie Teyte,	Mr. Edmund Burke,
Mme. Phyllis Lett,	Mr. Robert Maitland,
Mme. Betty Booker,	Mr. Harry Dearth,
	M. Alfredi,
	Mr. Dillon Shallard.

There will be about twenty-two operatic performances.

For the American tour of the Beecham Orches-



PEPITO ARRIOLA PLAYING CHESS WITH HIS TEACHER, ALBERTO JONAS.

tra the following time schedule is presented for use in the construction of programs as they may be demanded:

	Min-utes.
Symphony, No. 38, in D	Mozart 25
Symphony, No. 34, in C	Mozart 22
Overture, "Nina, o la pazza d'Amore"	Paisiello 8
Symphony in D	C. P. E. Bach 17
Symphony, No. 4, in G major	Dvorák 32
Symphonic poem, "Golden Spinning-Wheel"	Dvorák 25
Overture in D major	Boccherini 8
Symphony, "Paukenwirbel"	Haydn 30
Italian Serenade	Hugo Wolf 7
Overture, "The Bartered Bride"	Smetana 8
Symphonic poem, "Sarka"	Smetana 17
Petit Suite	Debussy 13
Prelude, "L'après-midi d'un Fanne"	Debussy 8
Prelude, "Die Meistersinger"	Wagner 10
Overture, "Flying Dutchman"	Wagner 12
Overture, "Carnaval Romain"	Berlioz 10
"Jour d'Été à la Montagne"	Vincent d'Indy 30
Symphonic poem, "La forêt enchantée"	Vincent d'Indy 14
Prelude to "Hervae"	Vincent d'Indy 5
Symphony (in four movements), "Antar"	Rimsky Korsakoff 33
Symphonic Variations on an Irish Air	Chas. Wood 14
Paris (Impressions of Night)	Delius 22
English rhapsody, "Brigg Fair"	Delius 18
Norfolk Rhapsody	R. Vaughan Williams 12
Prelude, Act 2, "The Wreckers"	Ethel Smyth 8
Overture, "Oberon"	Weber 9
Suite, "L'Arlésienne"	Bizet 20
Tone poem, "Ullilume"	Holbrooke 12
Tone poem, "Queen Mab"	Holbrooke 18
Overture, "Der Schauspieler"	Mozart 5
Tone poem, "Till Eulenspiegel"	Richard Strauss 18
Scherzo, "Midsummer Night's Dream"	Mendelssohn 5
"March Funebre," from "Apollo and the Seaman"	Holbrooke 8
Overture, "La chasse de jeune Henri"	Méhul 10
Prelude in F	Järnefelt 5
Minuet for four horns and orchestra	Mozart 5
Air de Ballet ("Zemire et Azor")	Grétry 5

Not Understood.

Whenever the Paderewski symphony was performed properly in America it has received with full appreciation of the value of the work thematically, structurally, musically and poetically. We seemed able to grasp it here and to penetrate its meaning and get at the object lesson. In London the work does not carry weight, and we fear that a community that can digest Elgar and has no taste for such a work as Paderewski's B minor symphony does not contain that kind of an audience whose applause of a piano performance can be viewed as an artistic endorsement. What can it amount to, to Mr. Paderewski, if his playing of the rather simple C minor Saint-Saëns concerto brings thunders of approval and a demand for encores, when the same audience cannot understand his symphony? Read and reflect:

The twofold part played by M. Paderewski at the London Symphony Orchestra's extra concert on Saturday was the means of drawing a large and eager audience to Queen's Hall. The repetition of his symphony in B minor was no doubt an attraction and the excellent reading obtained by Dr. Richter was followed with close and almost reverent attention. But the diffuse and sombre

character of the music was again evident, and the applause it provoked was somewhat perfunctory and in strong contrast to the appreciation which M. Paderewski won by his playing of the solo part in Saint-Saëns' C minor concerto. His interpretation was in every respect admirable; for the ease and certainty with which he met every technical difficulty and the complete adaptability he showed to the incidental moods and general atmosphere of the music gave to his version an inevitable character which satisfied the interest and compelled the enthusiasm of his hearers. M. Paderewski was repeatedly recalled at the close of the work. He duly acknowledged the complete support he had received from Dr. Richter and the members of the orchestra, and at length, in response to the

demands of the audience, he consented to play two pieces of Chopin. The quiet delicacy he showed in the E major nocturne, op. 62, No. 2, afforded an interesting contrast to his methods in the concerto, and gave further proof of the comprehensive range of his sympathies. Weber's "Ruler of Spirits" overture and Liszt's third Hungarian Rhapsody completed the very interesting program.—London Telegraph, December 20, 1909.

Mr. Paderewski must, by this time, be surfeited with the applause of English speaking audiences, for he rarely has played to others, and he will find that before his symphony is accepted universally as a program number and without the conjuncture of his personal assistance, it must receive the commendation of other audiences than ours and the patrons of the Paris conservatoire, for whom it was played as a gratuity. His symphony must make its lone-some way through Leipsic, Dresden, Prague, Vienna, Munich, to Frankfurt and up to Berlin and thence to the East and also to Amsterdam and Brussels and other places where symphonies are as common as poems. Then, and then only, will Mr. Paderewski be satisfied, and then, and only then, will he be able to ascertain, through the decision of a musical world, whether our English cousins or their American cousins are the better judges of a new symphonic work. Meanwhile there is no American symphony program this season with the symphony on it. Are we only susceptible when the

working force is engaged in operating? Is there nothing spontaneous in our tributes? Must we always see the golden snuff boxes before feeling that the pinch is there? After a while even Paderewski will find who his true friends in America are, and that fat headed critics and lean dyspeptic critics and sycophantic critics and postprandial critics are not half as useful as they appear to be when he is here.

Infant Pianist a Prodigy.

Emil Paur, conductor of the Pittsburg Orchestra, and one of the world's greatest pianists, declares that frail, little Hattie Glomb, an eleven-year old prodigy, if her musical education is properly continued under the masters, will some day rank among the most remarkable women pianists the musical public has ever heard.

This child, a delicate, slender, little girl, has already mastered Mendelssohn's B minor concerto, which is considered one of the most difficult of compositions for the piano. She has been playing the piano since she was three years of age, and since her sixth year has been devoting four to five hours out of every day to her musical studies. She knew her diatonic and chromatic scales long before she was old enough to enter the kindergarten and learn the alphabet. When she entered the public schools she made it a practice to rise early enough to put in an hour at the piano before getting down to her books, concluding the day with three or four hours' additional practice ere she said her prayers. When she was but eight years old she had thoroughly mastered Czerny's School of Philosophy with its four bulky volumes and had finished Hans von Buelow's edition of Kramer's Select Studies. At ten years of age she had finished the entire thirty numbers of Bach's two and three part inventions, together with Mendelssohn's songs without words and a portion of the "G minor concerto," which she now plays in its entirety.

A dreamy-eyed, pretty faced, innocent-looking girl, Hattie Glomb sat at the piano under the scrutiny of Emil Paur and played the Mendelssohn concerto without a break. The select few who were present marveled over the execution, finish and depth of feeling with which she handled the many beautiful and delicate passages. She not only played the solo part in its entirety, but filled in the orchestral parts as well, and when she had concluded playing forty-four pages of musical masterpieces, she seemed as strong as when she began.

The little girl's technic is practically perfect. No concert pianist could wish for a cleaner cut performer. Her limbs are rather too short for her feet to reach the pedals and to use them firmly, so that much of her tone shading is done with the arms, hands and fingers. The effects which she produces in this manner are truly wonderful, and no matter how difficult, how involved or how intricate the passage, every note is there, clear, resonant and distinct.

All that Hattie Glomb knows of music and the piano she has learned from her father, Prof. J. C. Glomb, a director of the German Singing Societies, and now that the pupil has got beyond her master, an effort is to be made to finish her education by placing her under the tutelage of a celebrated instructor in Vienna. It is on this account that Hattie Glomb is now making her first tour in vaudeville. She played in Detroit last week and really created a furore among the best musical people of the City of the Straits. She recently played a week's engagement at the Grand Opera House in this city.

The daily paper of Pittsburg which published the above local story did exactly what the daily papers usually do—that is, it "boomed" a local musical genius at the sacrifice of its own supposed classical standard, the Pittsburg Symphony Orchestra. In other words, notwithstanding the constant and continuous prodding of the classical orchestra in the effort to inculcate some kind of intelligence on music into the heads of the newspaper men, it falls down at the psychological moment when the local genius appears for a local boom. It is exactly like New York, where, for ages past, we have had what the street calls the "bummest" kind of symphony orchestras playing the masterworks without any rehearsing of consequence, and the daily press pro-

nouncing the performances equal and superior to the finished work of a virtuoso orchestra like the Boston—just because our orchestras were New York products; just like the Chicago papers, dismissing such critics as lay bare the inartistic features of the Theodore Thomas Orchestra—one of the most incompetent of our American symphony orchestras—because a Chicago orchestra must appear as a great musical institution in Chicago papers, as it is a Chicago institution. It is the same narrow minded, provincial, colonial spirit throughout our corrupt cities. Each one claiming that, because an institution belongs to the city it must, *a fortiori*, be the best; in fact, the only. This universal caddishness, this Boeotian and antiquated idea is at the base of our civic disorganization, as it represents the self-satisfied spirit of perfection. We become belligerent when an outsider questions our civic virtues instead of accepting the truth of objective criticism. Hence our daily papers are constantly placing on the same level such institutions as the Pittsburgh Symphony Orchestra and a ridiculous exploitation in music, one of those sad cases where a child is made a means of exploitation, when, in fact, it ought to be in school. But, the principle being the same, the Pittsburgh papers must, necessarily, claim that the Pittsburgh Orchestra is the best and hence a Pittsburgh prodigy must be the greatest prodigy.

Although the Mendelssohn B minor (sic) is "one of the most difficult of piano compositions," little Miss Glomb, of Pittsburg, of course, must appear in a Pittsburgh paper as having "already mastered" it; like the Chicago Tribune going into ecstatic joy over the performance of the Theodore Thomas Orchestra because it is a Chicago orchestra, and the Chicago Record dismissing Mr. Delamatre because he does not believe that the Theodore Thomas Orchestra is perfect, for being in Chicago it must be perfect, although most of the players are not Chicagoans.

"She played the concerto without a break," a most important discovery, and not only did she play the solo part, oh no; a prodigy from Columbus or Columbia might do such a simple thing in a Pittsburgh paper, but a Pittsburgh prodigy who plays not only the solo part of a concerto, but also fills in the orchestral parts as well and "after playing 4—11—44 pages," "she seemed as strong as when she began." Beside "her technic is practically perfect," although "her limbs are too short for her feet," which leaves us in doubt as to what arrangements have been made to fasten her feet to her limbs, and thus, as she cannot use her feet, "her tone shading is done by her arms, hands and fingers," which leaves us out at the elbows.

Czerny's School of Philosophy has also been mastered by Miss Glomb, who, will, no doubt, now memorize "How to Listen to Music" by a New York critic who can also raise scales with his crooked elbow. Of course, at ten years, she beat him all hollow, for she then had already "mastered Mendelssohn's songs without words," with no reference to Mendelssohn's other songs. We are sorry that Miss Glomb has gone into vaudeville, for she should be here in New York and write the "Notes for the Program" of the Philharmonic concerts. There is no limit to the possibility of achievements in the New York musical field, especially for prodigies, who are especially gifted in certain directions, and the mere fact that her limbs are too short for her feet need not be a deterrent, for there are music critics here whose heads are too big for their brains and one whose letters to his former wife are too nasty for publication.

We require many things in our big towns beside a renovation of political affairs and a general cleansing of the minds of the people and streets of the cities. As Wu, the retiring Minister from China, said last week, we need pure food (just think of the cold storage poultry and meat and the embalmed fowl offered to us), pure air and pure

thought. The money wasted on missions is a terrible loss, for, as an American who has traveled in China tells me, there is not the slightest effect produced on the Chinese by our interference with their old religious method of thought and upon their inherited fatalism. That money could be applied to a conversion of our own thugs and corruptionists and to our sanitation and to the disruption of our impure and foul food system, our canned beef outrages and our contaminated water supply, in cities all over the land. But there is another use to which it could be put. The people could be taught to listen to good music, well done. That would, finally, react upon the daily papers and that would, in course of time, eliminate from the papers such silly stories as the above. The standard of taste would advance and "Notes of the Program" of the Philharmonic Society, as we now see them, would be rejected by the sense of self respect and artistic decency, which would never tolerate such hideous travesties on serious performances.

Rushing Onward.

THE MUSICAL COURIER has passed the thirtieth milestone on the road of publication. Thirty years of weekly editions, making this number 1554 weeks of musical journalism. Thirty years ago the paper was an eight page number. Today we publish three separate papers, namely, this Wednesday paper, then a Saturday paper devoted to the industries of music and then the AMERICAN MUSICIAN, devoted to popular music and band and theater orchestra and similar affairs, and we average weekly, instead of eight pages, over 100 pages—more than an average of 100 pages per week, the year in and out. From a force of three, and a clerk, we have now reached a salary list of more than 100 people, and have, in addition, a large printing plant, printing sixteen publications, beside miscellaneous matter of all kinds, employing a still larger number.

That's "going some!" I have passed through many remarkable experiences during these many years, some serious, others ludicrous, and others even tragic, but none compare in comic aspect with the combined effort of nearly all the daily paper critics of this town, some seven or more years ago, to read us out of business because we lost a libel case, which, on revision, was not lost. They were so anxious to see this paper destroyed that they actually celebrated its demise before a final decision had been rendered, even forgetting that the loss of libel cases does not mean suspension, but, on the other hand, may mean expansion. Many of the misled and misleading participants of that extraordinary demonstration of imbecility are no longer an issue, the course of life having faded them out of sight. Some have wandered to other lands and are doing some plucking of plums elsewhere, small plums, always. Some are here still—distilled, as it were, while others are exactly where they were at that time, not one step advanced except in age. No one connected with that scheme will ever be able to accomplish, even the mediocre phases of a career, because men constituted as were those at that gathering demonstrate with their acts and attitudes that they belong to the misfits of society, which ends them.

This is the proper time to call attention to the historical episode and await another seven years' span before finally disposing of it. Its bearings upon our musical life were, however, far reaching, for it exposed the alliances between the various musical elements of the town and exhibited in its nakedness the puerility and pusillanimity of the whole New York musical situation. This paper has since then grown into an international journalistic proposition, far beyond the conception of those whose antagonism has been utilized to build the static music dynamo it represents. Our wireless connections go all over the musical globe and we produce a force that concentrates that whole body

musical into this office. Those on the outside cannot even form a proper estimate of the nature, extent, efficiency and government of this journalistic enterprise, of its universality, its disinterestedness and its cosmopolitan liberality of method. On these bases we propose to go forward, and while music was and is the chief material of treatment we shall, hereafter, broaden out into sympathetic fields as large and unexplored as music was when we started in a generation ago—music in its sense as a subject of journalistic treatment.

BLUMENBERG.

THE FAILURE THAT FIZZLED.

When the silly story about Madame Melba's reputed financial embarrassment was printed in a local newspaper here, THE MUSICAL COURIER at once entered an official denial and called the report a malicious invention. Australia (where the diva was supposed to have become bankrupt) now is heard from in this editorial, via the New Zealand Star:

"The canard published by a New York daily journal to the effect that Melba had lost her vast fortune has caused great amusement in Australia, where the diva's lavish expenditure is the surprise and delight of her adoring compatriots. Her retinue is more numerous than ever.

"In addition to her magnificent town residence, 'Fairlie House,' Melbourne, for the decoration and furnishings of which she had an artistic designer sent out from London, she has also taken a country abode, 'Craignair,' Mount Macedon.

"At all the great social functions given by the Governor-General and the State Governors, and also at her concerts, Melba, whose jewels are insured for two million dollars, has dazzled the people by the resplendence of her diamonds.

"Throughout her tour she has been received as queen, her arrival in each center being made an occasion for a holiday to the school children, while the towns have been decorated in her honor and the local musicians have serenaded her on her arrival and departure.

"The seating accommodation, which has been sold everywhere at four times the customary prices, has always been disposed of several days in advance of her appearance. It was at Sydney that she beat the world's record by receiving \$11,750 for a single concert, thus eclipsing the \$10,000 paid by Barnum to Jenny Lind for her first appearance in America.

"If Melba spends largely she can afford it, for she can earn more than any other half dozen 'stars' joined together. From gramophone royalties alone she draws in Europe and America \$150,000 annually. Her income from American and Canadian railway stocks and other investments brings her in a similar amount. In London she has proprietary interest in hotel, street car and theater companies, and money pours into her from other financial ventures piloted by her old friends, the Rothschilds. She has lately added to her source of revenue by becoming chief proprietor of the Melbourne Taxicab Company and by becoming partner in the purchase of Sir William Clarke's palatial mansion, 'Cliveden,' Melbourne, which is to be turned into a superb apartment house.

"Melba has invested her affairs with a further spice of variety by the purchase of some racehorses and the registration of her sporting colors by the Victorian Racing Club. Being a fine horsewoman herself she is naturally a good judge of equine points, and her judgment was splendidly vindicated in her first racing venture, the Melbourne Point-to-Point Steeplechase, for gentlemen riders, when her son, George Armstrong, after a superb race on Baringkali, bore the prima donna's colors to victory, to the frenzied delight of the public."

"Is it any wonder," asks the Literary Digest, "why all of us like tunes, but few care for symphonies?" To our knowledge, the proposition never has been proved that symphonies have no tunes. Let the Literary Digest—if it can tell a tune when it meets one—examine symphonies Nos. 4, 5 and 6 by Tchaikowsky, the slow movement and the finale of Beethoven's "Eroica," the slow movement in Beethoven's fifth, the allegretto of his seventh, all of Schumann's symphonies, Schubert's "Unfinished," Dvorák's "New World," Goldmark's "Rustic Wedding," Mozart's G minor symphony. If that does not convince the Literary Digest, we could name at least a dozen others.



VARIATIONS

The holiday season always is a time when musical persons are afflicted by their friends with gifts supposed to be peculiarly appropriate. The festive period just past was no exception to the usual rule, and the consequence is that a number of MUSICAL COURIER readers are the unhappy owners of various articles not in the least needed by them. "Variations" has undertaken to straighten out this matter and institute an exchange department where the wrong things may be traded for the right, and joy



HIS SECRET VICE.

"Do you understand Debussy?"
"Hush! Yes, but don't tell anybody."

thus restored to many a household where sadness now reigns supreme. For this week only, the columns of "Variations" are open for such exchange purposes, and the following list is published, sent in from all sorts of sources, by the miserable victims of the gift-giving friends:

An illuminated edition of the "Nibelungen" saga, in German, received by an Italian coloratura soprano. Address Lu-sa T-tra-z-ni.

A velvet cover for grand piano (with embroidered designs of pink daisies) received by a family which owns an upright. Address Bargain.

A leather music roll (with obstinate clasp) received by a young lady who plays the pianola and never carried a sheet of music in her life. Address Rag Time.

A morocco bound, gold lettered, illustrated volume of "Famous Opera Singers," received by a prima donna whose picture is not in the book. Address Immediate.

Miniature, candy filled, papier maché piano (marked with the firm name of X. & X.), received by pianist who has just given a testimonial to the Q. & Q. piano. Address Digitas.

A Victor Talking Machine, with thirty-six records of Mesdames Galski and Nordica, in various

selections from "Lohengrin," "Tristan and Isolde," and the "Nibelungen" trilogy. Address Ol-ve Fr-mst-d.

Box of El Sandow cigars, received by tenor who never smokes. Address Bel Canto.

One year's subscription to the Daily Growler, received by operatic contralto who is "roasted" in it whenever she appears. Address Furioso.

Gold lettered score of "Lucia," received by Wagnerian basso. Address Pilsener Bock.

Toy piano (size 2 x 2), received by four year old prodigy who plays Mendelssohn's "Spinning Song" in octaves and improvises fantasias in all the keys on melodies from "Parsifal" and "Pelleas and Melisande." Address Papa.

"How to Invest Money," a 240 page book, received by music critic. Address Bitter.

Copy of Lawson's "Frenzied Finance," received by American composer. Address Needy.

Spitta's "Life of Bach," received by young lady who dotes on "Angel's Serenade" and "Viens Poupoule." Address Chocolate Cream.

A season's subscription to an orchestra chair at the Metropolitan Opera House. Address Ose-r H-nm-rst-in.

The gentle Henry T. Finck must have had his tongue in his cheek when he wrote this Evening Post paragraph last week: "Six unknown American pianists gave recitals in Berlin during a recent week. What a blessing, after all, is this craze of young musicians for studying and playing in Germany."

Dr. Albert Reibmayr, an eminent German investigator, believes that talent is produced by prolonged inbreeding, while genius results from cross breeding. This is offered strictly as a scientific note and should not be seized upon as an excuse.

In this age of hurry everything is too long, we are told. The four movement symphony and the four volume novel alike have gone out of fashion. Now comes the curtailer of classical songs and suggests a terse modernizing of the "Erkling" text:

Vater und Kind,
Reiten geschwind,
Durch den Wind.
Junger Mann
Kommt an.
Sagt zum Kind:
"Ich bitt'
Geh' mit."—
Anderen Tag'
Morgenroth
Vater lebt,
Kind tot.

"Thursday evening, January 25, 1906, the Minneapolis Symphony Orchestra gave a concert in St. Paul at the People's Church, under the auspices of the Schubert Club. On the program notes for that occasion appears the following announcement: "Symphony No. 5 in E minor, op. 95, "from the

New York World," "Dvorak."—Minneapolis Tribune.

Prepare for the "Electracution" joke.

Merger or submerger?

LEONARD LIEBLING.

SIC TRANSIT GLORIA MUNDI.

Each year at this time it is the sad duty of THE MUSICAL COURIER to recall the names of those of our brothers and sisters in music who have passed away during the twelve months preceding. It is always a shock to find how large the list grows in the tabulating and how many of the dead were persons exceptionally illustrious in the tonal realm. During 1909 the ranks of the composers suffered most severely, for among those who departed this life were Dudley Buck, Isaac Albeniz, Joachim Anderson, Giuseppe Martucci, Sigismund Noszkowski, Ernest Reyer, Ludwig Schytte and François Thomé. The pianists lost Richard Hoffman, Benjamin J. Lang, Clothilde Kleeberg and Saul Liebling. The singers lament Heinrich Gudehus, Julius Hey, Jean Lasalle, Ladislav Mierzwinski and Carl Sobeski. Well known managers died in Heinrich Conried and Frederick R. Comee. Arno Hilf bereaved the violin fraternity. Critics mourn their great colleague Edouard Fétis. May the fates be kinder to the children of music in 1910 and visit them far less cruelly than in the necrological roll herewith appended for the year 1909:

Agniez, Emil.	James, Cecil.
Ahrens-Hall, Adolf.	Jenckes-Hyde, Florence.
Albeniz, Isaac.	Jones, Emery B.
Anderson, Joachim.	Jordan, Warwick.
	Jost, Franz.

Bischoff, John W.	Kleeberg, Clothilde.
Bordes, Charles.	Knabel, Alphonse M.
Borchert, Walter.	
Boyd, Flora.	
Braun, Frances (Rose Ettinger).	Laffan, William M.
Buck, Dudley.	Lang, Benjamin Johnson.
Burrian, Johanna.	Lasalle, Jean Louis.
Burton, Frederick Russell.	Lehrenkraus, Julius.
	Liebling, Saul.
	Loeffler, Eric.
	Ludwig, Edmund.

Camp, Henry.	Macchi, Maria de.
Castle, William.	MacDowell, Frances M.
Chapi, Rupert.	Martucci, Giuseppe.
Cavalieri, Floridio.	Merrick, Marie.
Clarke, Eugene.	Mierzwinski, Ladislav.
Colby, George M.	Modjeska, Helena.
Comee, Frederick Robbins.	Molloy, James.
Conried, Heinrich.	Muller, George.
Crawford-Cox, Althea.	Muller, Hermann.
Crutchett, William.	
	Nodnagel, Otto.
	Noszkowski, Sigismund.
Dandridge, Luther.	
Dieffenback-Ritter, Johanna.	
Driggs, Cornelius Otto.	
Drysdale, Learmont.	
Durande, Auguste.	

Eilenberg, Robert.	Palme, Rudolf.
Erhmann, Ernest.	Pease, Frederick H.
Erkel, Julius.	Perren, George.
Espata-Daly, Mac Josephine.	Poehlmann, Johanna.
	Pohle, Max.
	Prout, Ebenezer.

Fabbi-Muller, Inez.	Reyer, Ernest.
Fellows, Elizabeth M.	Rubinstein, Vera.
Fétis, Edouard.	
Fischerm, George.	
Flagler, Isaac Van Vleck.	Sandoval, Felipe.
	Schirmer, Mary F.
	Schulze-Meiser, Marie.
	Schwab, Wilhelm.
	Schwendemann, Wilhelm.
	Schyte, Ludwig.
	Silas, Edouard.
	Silver, Edgar O.
	Smith, H. M. (Mrs.).
	Smith, Dexter.
	Sobeski, Carl.
	Stadtfeld, William C.
	Stahr, Anna.
	Story, Edwin B.
	Thomé, Francos.
	Thompson, William L.
	Tretbar, Charles F.

Jacobs, Fannie M.	
Jacobs, Mary Elizabeth.	

Vaughn, John J.	Wood, Mrs. Henry J.
Villasener, Alberto.	Wullner-Ludorff, Anna.

Weiss-Busoni, Anna.	Young-Kleman, Louisa.
Wheeler, J. Harry.	
Wildenbruch, Ernst von.	Zeifchka, Franz.
Willig, Henry.	Zerrahn, Carl.
Wolfsohn, Henry.	Zuchtupann, Frederick.

THERE were no concerts in Brooklyn during holiday week. The operatic performances at the Academy of Music on the afternoon of Christmas Day and the Monday evening following were repetitions of performances given at the Metropolitan Opera House. The churches, as usual, had their special musical programs, but aside from these and the operas there was a dearth of music. Between the vaudeville and grand opera, concert business in Brooklyn has been killed. The only concerts that are supported in the borough are those given by the Boston Symphony Orchestra. Lest the readers of THE MUSICAL COURIER in distant lands or remote cities in the New World conclude that Brooklyn is a small place, they must be informed that the territory covered by Brooklyn is far greater than that of the Manhattan borough, and that the borough of Brooklyn is blessed with a population of nearly one million and a half. The lack of musical activity in Brooklyn is due to the selfishness of little minded men, who continue to treat that borough as if it were still a small hamlet of forty or fifty thousand. The only way to catch fish is to go fishing, and the only way to attract the hundreds of thousands of cultured people who have settled in Brooklyn during the past fifteen or twenty years is to make an effort to have them understand that they need not undergo the journey to Manhattan in order to hear good music. Brooklyn has one of the most beautiful art auditoriums in America—the new Academy of Music—but the men who control its destinies display about as much emotion and business acumen as is required to conduct a Sunday school on the Heights. Brooklyn needs a live impresario, and it needs him at once.

THE "music of the spheres" now is satisfactorily explained. If wireless telegraphy and telephony, why not stringless pianos, violins, harps, violas, cellos and double basses? The wind supplies the chromatic passages and the spirit of some departed great conductor is the batonless leader.

Minor Strains.

If I could just attune my harp
To sing the people's songs,
To voice their sorrows and their joys,
Their troubles and their wrongs,
I wouldn't care who cut 'er loose
With songs sublime and grand,
But so refined that no one could
Their meaning understand.

If I could be the ragtime muse,
Throw grammar to the breeze
And let the meter run itself
However it might please,
Just so it touched the common man
And reached the people's heart,
I wouldn't care for polish or
The finer points of art.

If every urchin on the street
Would juggle with my tunes,
If kitchen girls would croon them o'er
Mid kettles, pots and spoons;
If pretty creatures who stenog
Would hum them o'er the keys,
I wouldn't care what critics said
Or whom I might displease.

Yes, let me sing the people's songs
In halting lines and crude,
Not flying high above their head,
But for their every mood,
The simple songs of home and love,
The lowly, humble strain
That sort of hits them where they live
And dances through the brain.

—Bayonne (N. J.) Times.

MONTREAL MUSIC.

MONTREAL, December 30, 1909.

The Montreal Choral Society produced "The Messiah" in the St. James' Methodist Church Tuesday evening last with the following soloists: Mary Hissem de Moss, soprano, of New York; Edith Castle, contralto, of Boston; Stuart Moncur, tenor, of Glasgow (Scotland), and Kenneth Bingham, basso, New York. Madame de Moss proved herself to be an oratorio singer per excellence, both in point of interpretation as well as in beauty of voice. Her delivery of the aria "I Know That My Redeemer Liveth" was indeed a marvelous bit of vocalization, and brought her a wealth of applause. Miss Castle shared honors with Madame de Moss for she, too, is an artist of attainments and her performance all through the evening was wholesome and comprehensive. Mr. Bingham was satisfying, and Mr. Moncur, though singing without a score, his performance was nevertheless lacking in vitality. The chorus, which numbered nearly two hundred mixed voices, under the baton of Mr. Dickenson, sang with faultless intonation and sonority. The rendering of the "Hallelujah" chorus, was indeed admirable. The society intends to give another concert this season when works by Mendelssohn and Bennett will be performed.

O'Neil Phillips, the gifted pianist, was the soloist at an organ recital given in the English Cathedral on December 11, playing the "Variations Symphoniques" by Cesar Franck and the Schumann concerto. Had Mr. Phillips performed those two works in a concert hall, accompanied by an orchestra, he might have carried off the pianistic honors of the season, for he played the works, especially the latter, with astounding virtuosity, revealing a brilliant technic, rhythmic precision and impetuous feeling. Indeed, it was the best performance of the Schumann concerto Montreal has ever heard. There were drawbacks, however, for he was accompanied by an organ, and applause is prohibited in that house of worship. That Mr. Phillips was the drawing card can be proven by the fact that as soon as he finished the concerto the audience began to walk out.

The Hammerstein Opera Comique Company began a three weeks' engagement at the Princess Theater, December 13, to continue until next Saturday. The repertory included "La Fille de Madame Angot," "L Fille du Tambour Major," "Le Petit Duc," "The Chimes of Normandy," "Les Dragons de Villars," "La Mascotte," "Faust," "Carmen" and "Mignon." For the last three operas Mr. Hammerstein brought some principals from the Manhattan Opera Company. Some of the operas which the writer attended proved very enjoyable from a vocal as well as from a scenic standpoint. The organization is doing a big business and negotiations are pending for a series of grand operas to be given by the casts now at the Manhattan Opera House in New York.

Merlin Davies, the popular tenor, gave a recital in the Conservatorium Hall December 14. The program represented d'Hardelot, Reichardt, Ronald, Metcalf, Taylor, Strauss, Lalo, Perrin and Ponchielli. Mr. Davies was in excellent voice and sang with emotional temperament, a splendid delivery and with artistic feeling, and was recalled several times. Mr. Blair furnished accompaniments with his customary musicianship. HARRY B. COHN.

Mr. and Mrs. Huss at Titusville.

Mr. and Mrs. Henry Holden Huss appeared recently at the Woman's Club, in Titusville, Pa., which proved to be one of the musical events of the year. Two leading journals spoke very highly of their work, as follows:

The concert given at the Woman's Club was a musical event of the highest character and gave rare pleasure to its hearers. A varied program, representative of the best music, gave evidence of the musical versatility and skill of the two artists. Mrs. Huss showed a voice of broad range and power to which were added deep musical feeling and insight. Mr. Huss has a touch of beautiful singing quality and his interpretations were refined and masterful. His own compositions were received with special warmth.—Titusville Evening Courier, December 13, 1909.

Warm appreciation was shown of the marked talents of the two performers and of their splendidly chosen program. Especially pleasing were the Brahms and Holmes songs by Mrs. Huss, and the Liszt "Gondoliera," Debussy's "En Bateau" and Mr. Huss' own compositions, an etude and a waltz. Two artists of such refined musicianship are rarely heard in Titusville and the Tuesday Morning Music Club did a favor to the music loving community in arranging the concert.—The Titusville Herald, December 13, 1909.

The character of the music popular in Pepys' time was very different from that of a music which is liked in the family circle today. I am afraid that those "nymph and shepherd" duets beloved of Pepys and his contemporaries would be voted slow by this generation. But what would Pepys think of the bawling of selections from musical comedies which passes for singing in the home nowadays? Those duets written for nymphs and shepherds demanded good singing.—London Lady.

CONCERTS IN BUFFALO.

BUFFALO, JANUARY 1, 1910.

The many interested friends of Harry Edward Cumpson, pianist, completely filled Aeolian Hall recently when this young man gave his first public recital since his return from Paris. Having been thoroughly taught by William J. Gomph before going abroad, curiosity was rife as to what he had accomplished by his European study. He gave a Moszkowski program as follows: Concerto for piano and orchestra, op. 59, orchestral parts arranged for organ, played by William J. Gomph at the organ; thema, op. 10, No. 2; "Souvenir du Panslippe," op. 76, No. 7; scherzino from "Dix pieces Mignonnes," op. 77, No. 2; "In Autumn," op. 36, No. 4; "Sparks," op. 36, No. 6; etudes, op. 72, No. 13-11, and "The Juggleress," op. 52, No. 4.

The Rubinstein Club, an organization of women's voices, gave its first recital Thursday morning, December 16, at the Lafayette Hotel, before a large audience. The director, Mrs. Gilbert Brown Rathfon, a former resident of Washington, D. C., is well known in that city's musical circles. This club is only an amateur organization, since it came into being very recently, and has had only eight rehearsals, it does not expect to rank with singing clubs of wider experience, although among its forty members one finds some of the best voices in Buffalo, several women holding choir positions. When the club is better balanced than at present (for its present lack of alto voices is noticeable) this organization will become a worthy successor of the women's club of former years, the pride of its director, the late Signor Nuno. The Rubinstein Club is to be commended for the success of its first effort. The hotel orchestra assisted in the production of the following numbers: "Since First I Met Thee," Rubinstein; "Ashes of Roses," Woodman; "Snowflakes," Cowan, and "The Water Sprite's Revenge." The ladies who sang the incidental solos, duets and trios were Mrs. Frederick W. Gardner (president of the Rubinstein Club), a former pupil of Madame Marchesi while in Paris; Ella Snyder, Ada Gates, Estelle Frank and Mrs. F. A. Stevens.

Sunday afternoon, December 19, the eighty-fifth free organ concert took place at Convention Hall. Percy J. Starnes, organist of the Cathedral of All Saints, Albany, N. Y., was assisted by John Ball, baritone; William J. Gomph, accompanist. So well is Dr. Starnes liked in Buffalo that he appeared here for the second time this season. He held the close attention of an unusually large audience. The splendid program offered was as follows: Overture, "William Tell," Rossini; "Meditation," Gabriel-Marie; organ concerto, C minor, Handel, (a) maestoso, (b) allegro, (c) minuetto, (d) allegro; prelude symphonique, "Le Villi"; Puccini, 10 tempo; "Forsaken," 20 tempo; "The Witches' Dance"; "Träumerei," from the "Kinderszenen," Schumann; "Reve Angelique," from the piano works, Rubinstein, and the "Tannhäuser" overture. John Ball was heard to advantage. The two sacred selections were "O God, Have Mercy" ("St. Paul"), Mendelssohn, and "O Divine Redeemer," Gounod. Mr. Ball's excellent voice could be heard in the remotest part of the vast hall, and his enunciation was fine. He has gained confidence since his experience in operatic roles, and his voice is much more satisfactory in consequence. It goes without saying that Mr. Gomph's accompaniments were beautiful.

Just before the Christmas rush Frances Helen Humphrey gave her last Sunday "musical tea" for this year. Three or four of her advanced pupils gave an admirable program. Katherine Kronenberg, who has an exquisite soprano voice, sang Bemberg's "Nymphs and Fauns" and Schubert's "Gretchen am Spinnrade"; Joseph Steinman, tenor, sang "Cielo e Mar," from "La Gioconda," and "Caro Mio Ben." Frank Riley, quite a remarkable baritone, who

has studied only with Madame Humphrey, is destined to make his mark in the operatic world. Last summer he made his first trip abroad. The experience has been of great value to him. While there he continued his studies with his teachers and attracted the favorable attention of Jean de Reszke, with whom he will study after two more years of "coaching" in Buffalo. His voice has gained in strength, purity of intonation and dramatic intensity, and this gain was evident in his interpretation of the "Pagliacci" prologue; "The Evening Star," Wagner; Tosti's "Nina," and the quaint "Nina," by Pergolesi. Mr. Riley sang also excerpts from Massenet's "Thais," and later he and Miss Kronenberg sang the duet beautifully from the last act of "Thais." Very noticeable is the proper pronunciation of foreign languages, particularly French and Italian.

The Bull-Goold Quartet is making a remarkable record for its fine musicianship. The Sunday afternoon concerts of chamber music are well attended in the homes of our wealthy patrons of music. Mrs. Chauncey Hamlin, of West Ferry street (a sister of David Gray, the well known writer), and Mrs. Henry Ware Sprague have been the most recent hostesses. Buffalonians are justly proud of this fine quartet.

The Buffalo Orchestral Society, which was organized by Dr. Walter S. Goodale and by him directed, will give a series of concerts during the winter under the direction of Dr. Herman Schorcht. The demands of Dr. Goodale's practice as a physician caused him to resign, although he does manage to direct the chorus and quartet of the Richmond Avenue M. E. Church (Clarence Allen, pastor; C. A. Wallace, organist). Dr. Goodale sings well himself, and at a recent Sunday service surprised the writer by his ability as a vocalist. The report of Christmas music must be deferred for some letter for 1910. To the readers of THE MUSICAL COURIER, greetings, "A Happy New Year."

VIRGINIA KEENE.

MUSICAL BALTIMORE.

BALTIMORE, JANUARY 2, 1910.

Baltimore had a big, double portion of this world's best goods during the past week, in listening to two operas by the Metropolitan Company, "Hänsel and Gretel," on December 31, and "Parsifal" on New Year's Day. The performance of the great Wagner work was given in place of the postponed performances of "Tosca" in November. A ballet divertissement was given with "Hänsel and Gretel," with Craske, De Swirsky, Torriani, Bonfiglio and full corps de ballet, and Adolph Rothmeyer at the conductor's desk. "Hänsel and Gretel" is indeed one of the greatest of the modern short operas. Its charm deepens with every new presentation; and, when sung and played by the forces from the Metropolitan, a more fascinating performance cannot be imagined. The usual sad and often the gruesome story of a vast majority of operatic schemes is replaced by the jolly and rollicksome plot of the fairy story of one's childhood days, and masterful is the treatment of the quaint tale by Grimm. A large number of, shall I call them, misguided people remained away, and lost one of the great musical treats of the opera season. The part of the witch was taken by Meitschik, and she both sang and acted admirably. The other characters in the persons of Mattfeld, Van Dyck, Wickham, Sparkes, Snelling and Göritz, were splendidly impersonated, the latter, by his fine singing and acting, making a particularly effective Peter. "Parsifal," given at a matinee, marks an epoch in the life of this city, and twenty-four hours later, people are still lost in amazement at the wonder of the work. Only once before has the opera been sung here, and then, in English, by the Savage Company. Then it was splendidly sung, this time, the performance was ideal. The marvel of the creative genius

is well nigh equalled by the almost superhuman power of those who are able to interpret the music of the creator, and this is a statement from the pen of one, who is not a layman in music realms, but is able to follow, and note the bristling difficulties in the path of every singer in "Parsifal." Blass as Gurnemann, was thoroughly adequate, his noble voice meeting every demand made upon it. Burrian, at times, appeared to be successful as "Parsifal," and at others, made one wish he were a more graceful actor, and did not know how to sing falsetto. The Amfortas of Whitehill, was a convincing production, and Goritz as Klingsor, was intensely dramatic and ultra Wagnerian in his explosive declamation. Witherspoon, and all the others who sang, added their full quota to the greatest operatic production this city has ever had. In sending best wishes for a happy and prosperous New Year, to the editor in chief, and his co-workers, the Baltimore correspondent would extend the same hearty wishes to Bernhard Ulrich and Wilbur Kinsey, his right bower at the Lyric, for their managerial skill and indefatigable energies in doing such a great work for the growth and development of music in this city.

Wilson T. Moog, of the faculty of Smith College, Northampton, Mass., gave an organ concert in Holy Trinity Church on the night of December 29. He was assisted by that very competent artist, Bart Wirtz, cellist.

The first "musical evening" at the Woman's Literary Club, of which Mrs. J. C. Wrenshall is president, occurred on December 28, at the rooms of the club, in the Academy of Science Building. Harry Hopkins, the musical director of Washington College, and organist of the Franklin Street Presbyterian Church, played piano compositions by Wagner, Liszt, Moszkowski and Chopin; and, with Austin Conradi, presented a very meritorious piano work of his own, entitled "Fantaisie Pathétique," for four hands. Hannah Greenwood, soprano, sang songs by Wolf, Cornelius, Foote and Hopkins.

Among the many interesting and helpful activities at the Peabody Conservatory may be included the annual series of free organ concerts which are given on Sunday afternoons. In past years they have been very well attended, and have been most pleasurable and profitable to a host of persons, who otherwise might have been deprived of this noble form of entertainment and education. The series this season will be given by Harold D. Phillips, organ professor of the faculty, and his pupils now under his tuition, as well as those who have passed from under his excellent tutelage. The first five will be given as follows: January 2, Elsie Miller, holder of the fourth organ diploma; January 9, Nellie Greenewalt; January 16, Mabel Thomas; January 23, Mabel Blanchard; January 30, Mr. Phillips.

M. H.

Kreisler in Southern California.

Fritz Kreisler opened his tour of Southern California, Thursday, December 30, at Los Angeles. After a week in this region of sunshine, Kreisler will return East via New Mexico, where he is to give recitals in Albuquerque and Roswell. The great violinist will be in Chicago to give his third recital in that city, January 16. His next New York appearance is to be at Carnegie Hall, Friday afternoon, January 28.

Castellano Pupils.

The Milan singing teacher, Maestro Giovanni Castellano, has recently been able to prove his abilities again through pupils, his American pupil, the tenor Aresoni making a success as Rhadames at Cosenza, also at Alessandria in "Cavalleria" and "Pagliacci," and in Taranto in "Tosca" and "Otello."



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METROPOLITAN OPERA HOUSE.

"Hänsel and Gretel," December 28 (Matinee).

A holiday audience, including many children, attended the performance of "Hänsel and Gretel" at the Metropolitan Opera House Tuesday afternoon of last week. This was the third performance in Greater New York within a week, the first having been given at the Metropolitan the Tuesday before and the second on Christmas afternoon at the Academy of Music, Brooklyn, by the same cast. Miss Alten repeated her lovely art as Gretel. Mesdames Mattfeld, Meitschik, Wickham, Snelling, Sparkes, with Herr Goritz and Herr Hertz as the only males, united again in delighting children who believe in fairy tales as well as those who do not.

ORIOLE.

"Aida," December 29.

Last Wednesday evening's performance at the Metropolitan Opera House was a repetition of Verdi's ever popular "Aida." The only change in the cast was that of the tenor Slezak, who appeared as Radames. Madame Gadski won fresh laurels for her splendid delineation of the title role. Didur as Ramfis, and Amato as Amonasro, repeated their impressive portrayals. Lenora Sparkes chanted the music in the Temple scenes delightfully. Toscanini conducted with his customary verve and polish.

SAN.

"Tosca," December 30.

It was a "Bonci Night" at the Metropolitan last Thursday. The tenor sang superbly and carried all before him in the role of Cavaradossi. The delicate beauty of his voice together with his impassioned art atoned for the shortcomings of other artists. Miss Farrar was the Tosca, and Scotti repeated his powerful impersonation of Scar-

pia. This was the fourth performance of the opera at the Metropolitan this season.

ORIOLE.

"Cavalleria Rusticana" and "Pagliacci," December 31.

Excellent performances of "Cavalleria Rusticana" and "Pagliacci" at the Metropolitan Opera House on New Year's Eve attracted an audience of people filled with the exuberance of the holiday spirit. Strange that two tragedies should have been chosen for such a night. However, the music is the thing and on this occasion several of the singers aroused the heartiest of demonstrations. Madame Gadski sang the role of Santuzza in the Mascagni opera, and as she was in the best voice she was heard to fine advantage. Associated in the cast with Madame Gadski were Miss Marbourg as Lola, Mr. Martin as Turiddu, and Mr. Gilly as Alfio. Caruso was the Canio in the Leoncavallo opera; Madame Noria the Nedda, and Amato the Tonio. These artists sang gloriously and were rewarded with many recalls.

"Il Trovatore," January 1 (Matinee).

Once again the beautiful voice and art of Johanna Gadski saved the opera at the Metropolitan at the New Year's matinee. Madame Nordica, who had been advertised to appear as Leonora in the popular Verdi opera, was indisposed and Madame Gadski, although she sang the role of Santuzza the night before, obliged the management by consenting to sing again. Her voice was in its loveliest condition and dramatically as well as vocally she equalled her own best work at the opera. Slezak was the Manrico, Gilly the Count and Madame Flahaut distinguished herself as Azucena.

"Manon," January 1.

Madame Alda appeared as the heroine in the Saturday night performance of "Manon" and she gave a thoroughly moving and convincing portrayal. Clement was the Des Grieux, and the remainder of the cast the same as at the previous performances.

ORIOLE.

"Orfeo ed Euridice," January 3.

The second performance of Gluck's "Orfeo ed Euridice" at the Metropolitan Opera House Monday night, under the direction of Toscanini, served once more to show that New Yorkers appreciate operas in the unhackneyed lists when they are properly staged and directed. The cast was the same as at the first production—Gadski as Euridice, Homer as Orfeo—with the two young and charming singers, Bella Alten and Alma Gluck, in the parts which they adorned the first night. At this hour there is not time to write more.

ORIOLE.

NEW THEATER.

"Cavalleria Rusticana" and Pantomime, December 28.

Emmy Destinn as Santuzza, Mr. Martin as Turiddu, Gilly as Algio, and Marbourg as Lola, with Podesti as the conductor, were the artists engaged in the performance of "Cavalleria Rusticana" at the New Theater Tuesday night of last week. This performance was followed by the pantomime, "Histoire d'un Pierrot," with Rita Sacchetto as Pierrot.

"La Fille de Madame Angot," December 29 (Matinee).

"La Fille de Madame Angot" was repeated at the New Theater (matinee) Wednesday of last week, with the cast that gave the same opera comique on Christmas Eve.

ORIOLE.

MANHATTAN OPERA HOUSE.

"Tales of Hoffmann," December 29.

Offenbach's "Tales of Hoffmann," produced for the second time this season at the Manhattan Opera House Wednesday night of last week, found the audience as interested as ever in the charm of this work. Cavallieri as Giulietta was again beautiful to eye and ear. Renard, Trentini, Lucas and other members of the cast united in an effective performance. De la Fuente conducted.

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"Le Jongleur de Notre Dame," December 31.

New Year's Eve at the Manhattan Opera House was celebrated with another performance of "Le Jongleur de Notre Dame." The cast was the same as at the previous productions.

"The Daughter of the Regiment" and "Pagliacci," (Matinee).

Donizetti's "Daughter of the Regiment" and Leoncavallo's "Pagliacci" drew a capacity house to the Manhattan for the New Year's Day matinee. Tetrassini, as Marie, in the old comedy opera, carried all before her. She sang superbly and acted with the sprightliness of a girl of sixteen. The only change in the cast for "Pagliacci" from that of former performances was Lucas in the part of Canio.

ORIOLE.

"Herodiade," January 1.

Mlle. Cavalleri repeated her bewitching impersonation of Salome in the brilliant production of "Herodiade," at the Manhattan Opera House New Year's Night. Miss D'Alvarez was the Herodias, Renard the Herod, and Duffault the John. The artists were warmly recalled after each act by a very large audience.

ORIOLE.

"Thais," January 3.

"Thais," presented for the third time this season at the Manhattan Opera House Monday night of this week, is among the Massenet operas that have a peculiar fascination for New Yorkers. Oriental splendors appeal to the alert active minded people of the Western world. Mr. Hammerstein has staged the opera lavishly and when the cast holds three such artists as Dalmores, Renaud and Henri Scott the performance cannot fail to charm. Miss Garden was again the Thais: Dalmores as the wealthy and aristocratic Nicias, cast a spell over the audience. He was in splendid voice. Renard as Athanael the monk was as ever effective. Henri Scott as Palemon sang beautifully and acted with true dignity. De la Fuente conducted. The house was crowded.

JONE.

Weber's "The Three Pintos" (arranged by Mahler) opened the season at the Hannover Opera.

Karl Krafft-Lortzing's opera "The Golden Shoe" met with a friendly reception at Essen. The composer is a grandson of Albert Lortzing.

Felix Weingartner, who had a severe accident on the stage of the Vienna Opera recently, is back at his duties, but still makes use of crutches in walking.

The Flora Opera and Concert Company, of which Walter W. Flora (tenor) is the promoter, is making a tour this season. The personnel of the company includes: Charlotte Simpson, soprano; Minnie Brown, contralto; Walter W. Flora, tenor, and Oron G. Crowe, basso cantante. The quartet has appeared before many of the Chautauquas and in many of the Lyceum courses of the country.

Bella Alten as Gretel.

Bella Alten, one of the young prime donne at the Metropolitan Opera House, has endeared herself to this public by her lovely art and voice. During the Christmas season, nothing in the line of operatic roles impressed the subscribers and general public more than Miss Alten's beautiful impersonation of the little girl in the fairy opera of "Hänsel and Gretel." Fancy having the imagination to sing a child's part! Bella Alten is not strikingly petite. She is, perhaps, a trifle above medium height, and yet through her wonderful mimic powers she created a perfect illusion as the little girl, who, with her brother, Hänsel, are beloved in the minds of children everywhere.



BELLA ALTEN AS GRETTEL.

Photo copyright by Aimé Dupont.

Many adults, also, love this delightful fairy tale of the Grimm Brothers, which Humperdinck has set to music.

The following opinions from the criticisms in the New York papers further attest to the extraordinary gifts and fascination of Bella Alten:

The cast was an admirable one. The Gretel was Bella Alten, who repeated her remarkable impersonation and gave renewed cause for thankfulness at her return.—New York Tribune, December 22, 1909.

Bella Alten has won a place all her own in the hearts of New Yorkers, and her Gretel is responsible in no small degree for her popularity. Yesterday once more she sang and acted the part with

fascinating vivacity, suggesting delightfully the innocent confidence and joy of childhood.—New York Press, December 22, 1909.

Bella Alten was the head and front of this performance as Gretel, a part for which she has every qualification, and for which she has for several seasons shown herself the very embodiment of grace, naïveté, mirthful mischief, and a power of putting herself upon the child's point of view she possesses, and she sings the music with freshness and charm.—New York Times, December 22, 1909.

Miss Alten's Gretel is a perfect performance, perfect in its grace, agility, merriment and childlikeness.—New York Morning Telegraph, December 22, 1909.

The Gretel of Miss Alten is a masterpiece. New York learned that fact some years ago.—New York Globe, December 22, 1909.

The Gretel of Bella Alten is one of the most lifelike and fascinating impersonations ever witnessed on the operatic stage.—New York Evening Post, December 22, 1909.

Of Bella Alten's Gretel, what that is new can be said? She is so real that one forgets that she is only play acting, and she sings the part delightfully.—New York Evening World, December 22, 1909.

MUSICAL NEW ORLEANS.

NEW ORLEANS, December 29, 1909.

The second musicale of the Polyhymnia Circle was largely attended. Henry Wehrmann, the violinist, rendered several solos and was highly praised both for his own artistic work and for that of his young pupil, Master Tujague, who gave two numbers.

An event of importance was the presentation of the "Huguenots" with Mesdames Fiérens and Escalais in the two leading roles. Huberty, the basso, has become a favorite by his excellent portrayals in "Faust," "Trovatore," "Huguenots" and "Favorita."

The première of "Hänsel and Gretel" took place Christmas night with Madame Rolland as Gretel, Madame Sterckmans as Hänsel, and Madame Fiérens as the Witch. The opera was excellently staged and sung. This makes the third novelty given under the Layolle management, the other two being "Le Jongleur" and "Louise." "Aida" will soon be given with Escalais, Fiérens and Demedy.

It is probable that Dr. Ludwig Wüllner will be heard here in April.

J. Norris Hering has been appointed organist at St. Paul's Church.

Robert Lawrence's first recital of the season will be held on January 10 at Newcomb Hall.

Cecil Fanning will be heard in recital February 24, and Busoni on February 28, the latter under the auspices of the Philharmonic Society.

HARRY B. LOER.

Gustav Lazarus' romantic opera "Mandanka," which has been heard in Hamburg, Cologne and other German cities, will have a Berlin production this winter.

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BOSTON OPERA HOUSE

"Carmen," December 28.

Monday evening the third production of "Carmen" was given with the cast as on Saturday afternoon, Maria Gay in the title role.

"Lakme," December 29.

Wednesday evening Delibes' "Lakme" was given again with the following cast, Mr. Goodrich, conductor:

Lakmé	Lydia Lipkowska
Mallika	Bettina Freeman
Ellen	Elena Kirmes
Rosa	Virginia Pierce
Bentson	Elvira Leveroni
Geraldo	Paul Bourillon
Fredrico	Rodolfo Fornari
Nilakanta	George Baklanoff
Hagi	C. Stroesco

The newcomers in the cast were Steva Idskowski, who took the role of Geraldo at short notice owing to the sudden indisposition of Mr. Bourillon; Mr. Baklanoff as Nilakanta, and Mr. Goodrich, who conducted this opera for the first time. Despite the eleventh hour change the performance went very smoothly and Madame Lipkowska identified herself even more closely than before with the role of the gentle little semi-priestess. Of course her maidenly grace and the quality of voice which best expresses that, is all her own, but she has the art within art which makes her live this role in such a masterly way that for the time being we weep and rejoice as she wills. Mr. Idskowski acquitted himself finely under the adverse conditions in which he was compelled to sing, sustaining his role without hesitation and using his voice with confidence and for the most part very effectively. Mr. Baklanoff made the character of the Brahmin priest

one of splendid austere dignity, and shared the honors of the evening with Madame Lipkowska. Mr. Goodrich conducted with fine musical appreciation throughout, except in parts of the first act where the orchestra covered the voices. Miss Freeman was again an effective Mallika, and the ballet gave great pleasure to the large and brilliant audience present.

"La Boheme," December 30.

The pathetic story of the Bohemians, that gay and poverty stricken little band of dreamers full of the illusions of youth without which the tender reminiscences of riper years would seem threadbare indeed, all this wedded to Puccini's music, held the large audience present on Thursday evening, when the opera was presented with the following cast:

Mimi	Frances Alda
Musetta	Eugenia Bronskaja
Rodolfo	Florencio Constantino
Marcello	Cesare Formichi
Colline	José Mardones
Schaunard	Attilio Pulemi
Aleodoro	John Mogan
Benoit	Luigi Tavecchia
Un Doganiere	G. Balestrini
Parpignol	C. Stroesco

Madame Alda, who was the new Mimi in the role, made a simple figure of the girl. Madame Bronskaja sang the brilliant music of Musetta with fine effect, as it is quite within her best vocal scope, and acted with commendable discretion. Mr. Formichi deepened the impression he made on his first appearance here. His voice is rich and sonorous without being unwieldy and he uses it with true artistic distinction. Mr. Constantino sang with the smoothness and lyric beauty of tone which is his at all times.

"Carmen," December 31.

A brilliant audience packed the opera house to bid good-by to Madame Gay in her last impersonation of "Carmen" this season in Boston, as she returns to Europe the first of February. To add eclat to the occasion Mr. Constantino sang Don Jose, Madame Lipkowska, Micaela, and Mr. Baklanoff the Toreador. This array of principals, together with the fine ensemble created by the remainder of the cast, which was in the same capable hands as before, called forth an amount of exuberant enthusiasm altogether unusual in staid Boston. It was a festive occasion both indoors and out, as the audience dispersed only to meet at the different resorts to bid good-by to the old and welcome in the new year.

"Il Trovatore," January 1 (Matinee).

The repetition of "Il Trovatore," which closed the first half of the opera season, was given with the same cast as in both previous performances, with the exception of the part of Count di Luna, which was sung by Mr. Formichi. It was a brilliant performance and much enjoyed by the large holiday audience, which packed the house. Mr. Formichi as Count di Luna deepened the fine impression he created in Boston both by his polished and dignified stage bearing and by his sonorous voice and fine vocal art. Madame Fabbri repeated her vividly dramatic impersonation of the gypsy, and Madame Boninsegna was the effective Leonora.

There was a lively send-off Saturday evening when the mammoth organization comprising the Boston Opera Company, 306 strong, left the South Station for their five weeks' trip. There were comical incidents galore, but whatever happened, the suave and indefatigable business-manager of the tour, Theodore H. Bauer, seemed to be able to adjust and all left in the best of spirits.

GERTRUDE F. COWEN.

LIGHTER SIDE OF WAGNER.

[FROM THE DAILY TELEGRAPH, LONDON.]

Nowadays we all take our Wagner with uncommon and uninterrupted seriousness. "And well we might," quoth one, which is perfectly true. It is, of course, an uncommonly serious matter to have to arrive at Covent Garden at four o'clock on a sunny afternoon in June and remain there, on and off, till well on towards midnight, and in a milder form, also, it gives one pause to remain in one's seat for some two and a half hours without moving. But, though this belongs to the heavy side of Wagner, the blame for its invention most certainly does not rest with him. I imagine that no human being would feel the physical discomfort of sitting through "Götterdämmerung" without the usual pauses so exacting as a similar sitting through possibly either, and certainly the second part of Goethe's "Faust," as it used to be, and no doubt still is, played in many German theaters at Easter time. But there is a side of Wagner which is less serious than the rest. A good deal of capital could be made out of Wagner's birds, beasts, and fishes, the Rhine-maidens being included in the last category for the sake of completeness. But that is not only cheap: it is also stale. For the press ancestors of the present-day critics left no fur on the bear, no feather on the various birds, no wool on the rams, no scales on the dragon, serpent, and so on, not a hair in the mane or tail of Grane, so scalding were their denunciations. Yet the birds and the beasts and the fishes, otherwise the ravens, the bear, the rams, the horse, and the Rhine-

maidens still perform their functions as in the heyday of their greatest abuse.

They must have been a cheery crew, those early critics, as certainly they were happy in their good fortune in having so great a bird to pluck, or, as the popular phrase had it once upon a time, a bubble to prick. Nowadays there are by comparison a few mere sparrows for the prey of the critics. And no one will deny that the elder generation did that they set out to do with a rare completeness, even if their efforts have proved in course of time to have been unavailing. Not all were either vindictive or venomous. Indeed, the fun was mildly furious at times. Thus a foreigner once quoted (more or less) the rubric, "Brünnhilde flings herself wildly on to the horse, and leaps with it *cum Grane solis* into the burning pyre." Quite a good joke that. Of course, no good Wagnerite—and there are some—need be reminded that Grane is the name of Brünnhilde's steed. It is not very long ago that a picture appeared in which a presumably typical German operatic director was drawn as he inspected his troupe of leading "ladies." "None of our singers weigh less than one hundred kilos; we can, therefore, only produce Wagner operas," he is made to remark.

This particular form of wit was the common property of all countries for a time. It was, unhappily, reserved for England to heap the heaviest calumny on the wretched Wagner's head, and, perhaps, never had critic previously

driven his quill so furiously as when a Londoner wrote an almost historical diatribe against Wagner at the Philharmonic in 1855. The overture to "The Flying Dutchman" was described as the "most abominable and horrible of all his productions," and among other fancy expletives were, "A mass of worthless rubbish," which was applied to "Lohengrin," as "insufferably dull" was applied to "Tannhäuser." But the poor man, Wagner, was himself even more roundly abused than his music. One writer rather cruelly dubbed him in cold print a politically-defamed traitor, who was "wanted" by the police. Perhaps Wagner felt none of these pin-pricks, if, indeed, they came to his knowledge. But one can imagine his "squirming" at being described, *tout court*, as "no musician whatever." "Absolute chaos," "Wild, aimless cacophony," even "What is music to him or he to music? His puny feeling for pure melody can only be compared with matricide," and the thousand and one similar expressions may, or may not, have amused Wagner. But "no musician whatever"—that is quite another story.

Wagner, of course, was not all his days to be consciously or unconsciously seriously worried by his critics. When he had "arrived" in the public estimation, as well as in that of most who wrote about him, he was a very great man indeed, as we all know. But, even so, he was not permitted invariably to have matters entirely his own way. For it is recorded, though I have not seen the tale in English before, that, after the production of "The Nibelung's Ring," the Kaiser sent his aide-de-camp to inform "Wagner of his Majesty's wish to speak with him." Wagner, however, had withdrawn to his room, whence he refused to move, even when the aide-de-camp had retired, returned, and repeated the request. At last the composer was induced to visit the Kaiser's box, when his Majesty said: "Dear Wagner, I am delighted that I do not play the flute

as my great ancestor played it, for otherwise you would finally have compelled me to play in your orchestra. This is all I wish to say."

Of pictures dealing with the light side of Wagner there is no end. Not the least amusing of them is that from a Berlin newspaper, which depicts the arrival of Lohengrin upon a "patent steam-swan," which carries on its breast what appears (or deserves) to be the German equivalent of the initials "L. C. C." In another, Brünnhilde is shown asleep, awaiting Siegfried's arrival. On the rock at her side is seen a tablet bearing the legend, "Wotan's Fire Insurance." The remainder is lost beneath the rock's mossy covering.

For the looker-on there is an abundance of fun and laughter to be obtained from the lighter side of Wagner. As I have said, all the world nowadays regards with utmost complacency the man who half a century ago was, according to the press, hardly less than an unmitigated scoundrel in virtue of his ideas of musical art. So the world wags. Very similar, if not so violent, things are being said of the would-be "path-breakers" of today, and no doubt tomorrow they will be repeated of yet others. Fortunately, time brings its revenges. With one of these bygone attacks—a quotation from a technical *jeu d'esprit*, written many years ago after a performance of "Siegfried" at Covent Garden by a distinguished scientist—this article may come to a close:

"With our usual desire of keeping our readers informed of all that goes on, we sent our metallurgist to represent us at a recent performance of 'Siegfried.' He reports that the art of casting steel is quite old, as it was known in pre-historic times. The only property left to Siegfried was a broken sword. This Mime, obviously a registered plumber, had failed to mend. So Siegfried, a non-union man, decided he would repair the article. Mime told him to solder it, as far as could be made out. As our readers are aware, 'Siegfried' is the third volume of a four-volume opera, and as, according to the genius of the German language, the verbs all come at the end of the fourth volume, at whose performance we have not been represented, we cannot give accurate details as to the proposed method of soldering. Siegfried, however black his character in other ways, was no plumber, and, as the sword was not for the British Army, he refused to repair it with solder. He clamped the pieces in a fifteen-shilling vise, being unacquainted with the quick-gripping kinds, and filed it into 'shreds,' which shows the curious molecular structure of early cast steel. The pre-historic fitter holds a 14-inch rough-cut in one hand, and gives it a seesaw motion, while he waves the other hand above his head, and sings lustily, but with unjust intonation. Finally, the shreds were put in a Battersea 5-lb. crucible, which was perched on the top of a coal part of the fire. After being sung at for a little time, the shreds succumbed and fused, as they could not stand a tremolo, and they were poured into a mould resembling one of the cases in which fish-slices for wedding presents are sold. The whole mould was then quenched in water and the finished blade taken out. Siegfried poked the fire with it, laid it on the anvil, and hammered the anvil, producing sparks that must have made the lamps of the other consumers on the Metropolitan Electric Supply Company's circuit jump badly. The blade was now finished. If Siegfried had had any of the blood of the famous Ritter Kuno in his veins, he might have utilized the dragon's blood for tempering the sword, as Fafrer's internals were at about 1,000 degrees C., and glowed through cracks in his sides. The sword finally cut the anvil clean in two, or would have done so if the anvil had not fallen in two before the sword was even raised, the catch having been released prematurely."

Ernest Hutcheson in Demand.

Ernest Hutcheson, who ranks among the best pianists of today, continues to be in demand and many requests are being made to his manager, Frederick R. Huber, of Baltimore, for appearances. Notwithstanding the lateness of the booking season, Mr. Hutcheson has just been engaged for a recital at Vassar College, Poughkeepsie, N. Y., on January 7. As this was the date of his Baltimore appearance at the Peabody Conservatory of Music, arrangements have been made to postpone this recital until January 28. Mr. Hutcheson exchanging dates with Bart Wirtz, the Dutch cellist.

Mignon Nevada, the daughter of the once great American singer, Emma Nevada, has been secured for six opera performances in Florence. Mlle. Mignon will sing in "The Barber of Seville" and in "Rigoletto," with Battistini as the tenor.

Frances Alda, of the Metropolitan Opera House Company, entertained a number of her fellow-artists at dinner in her apartments, in the Ansonia, last Sunday evening. Among those present were Messrs. Toscanini, Caruso, Victor, and Mrs. Maurel, Signor Gatti-Casazza, Lena Cavalieri, M. and Madame Amato, Signor Buzzi Peccia, M. Barthélemy, and M. le Comte.

OBITUARY

Carl Halir.

The reported demise of Prof. Carl Halir, the distinguished violinist, who is rumored to have died in Berlin of fatty degeneration of the heart, reaches this office just as THE MUSICAL COURIER goes to press, but cannot be confirmed owing to time exigencies. Prof. Carl Halir was born in Hohenelbe, Bohemia, February 1, 1859. He was a pupil of Bennewitz at Prague, and later of Joachim in Berlin. He played for a long time in Bille's orchestra there, and after subsequent engagements in Königsberg and Mannheim, he led the Royal Orchestra for a while at Weimar. Thence he returned to Berlin and was appointed professor of violin at the Royal Hochschule, and concertmaster of the Royal Opera. He also founded a quartet bearing his name, played second violin in the



PROF. CARL HALIR.

Joachim Quartet, and belonged to a successful Berlin trio organization. In 1896-97 Professor Halir made a tour of the United States.

Carl Zerrahn.

Carl Zerrahn, one of the veteran musicians of New England, passed away peacefully Wednesday, December 29, at the home of his son, Franz E. Zerrahn, at Brush Hill, Milton, Mass. Mr. Zerrahn was in his eighty-fourth year. The deceased was born July 28, 1826, at Malchow in Mecklenburg-Schwerin. His musical studies began in childhood at Rostock, with Friedrich Weber and later were continued under masters in Berlin and Hanover. In the year 1848, when many Germans left the Fatherland because of political troubles, Carl Zerrahn joined a company of musical artists who had planned to come to the United States. They came and the organization called the Germania Musical Society gave many concerts. Zerrahn was the flute player of the band, which in those primitive days of music in America created some enthusiasm. In Boston the artists were even more appreciated. One of their number, Carl Bergmann, the cellist, was chosen as conductor of the Handel and Haydn Society in 1852. When Bergmann decided to go to New York, he recommended his colleague Zerrahn as his successor and the society did not hesitate about appointing him to the position. Zerrahn held the post of musical director of this celebrated Boston oratorio society for forty-two years. He retired from actual duties in 1898 and went to Germany, where he remained for a number of years. His family, however, prevailed upon the old gentleman to return to the United States and make his home with his son.

Besides his work as musical director of the Handel and Haydn Society, Zerrahn was active as leader of other musical bodies. At different times during his long career he conducted the Musical Association, the Orpheus Musical Society of Boston, the Oratorio Society of Salem, Mass., the Worcester Music Festivals and music festivals throughout New England and Eastern New York. Tours of the country as far as California were among Zerrahn's

achievements. He was a progressive man as well as a thorough musician. He was among the pioneers who established the first crematory in this country and he requested near the end of his life that his remains be incinerated. The funeral services took place at the Church of the Holy Spirit in Mattapan, Mass., Friday morning. Mr. Zerrahn is survived by two sons, Franz, at whose home he died, and Carl G., also a resident of Milton.

LATER CHICAGO NEWS.

CHICAGO, Ill., January 2, 1910.

Madame Schumann-Heink was heard today at Orchestra Hall. The audience was of a size which filled the hall to its capacity and received her with vociferous applause asking for encores nearly after each number. Madame Schumann-Heink is the idol of the Chicago public. She is the contralto who can always fill the large hall and today she proved that she was the artist of yore, singing with the same intelligence, musicianship and her success was overwhelming. Madame Schumann-Heink is as wonderful a lieder singer as an operatic artist. The singer was at her best, beautifully gowned and as agreeable to her audience as ever. She sang first, Handel's recitative and aria "Awake Saturnia" from the opera "Semele," Bach's "Longing for Death," "Aria Die Giovanni," Schubert's "Du bist die Ruh" and "Die Allmacht." These five numbers were given with organ accompaniment. From the first the singer demonstrated that she was in excellent form. Her low tones were full, her middle range warm and rich and her upper notes wonderful by their limpidity and clearness. Madame Schumann-Heink is one of the few contraltos who can attain to the upper range without seemingly making any effort. She knows how to produce those notes, taking them softly, she increases the volume at will, giving the tone sweetness that is most agreeable to the ear. After "Die Allmacht" the audience broke forth into a tempest of applause asking for an encore, which was given in Liddle's "Abide With Me," which was deliciously interpreted. After the first group Madame Schumann-Heink came back with Katherine Hoffman, her accompanist, and then sang Brahms' "Liebestreu," "Meine Liebe ist gruen," "Allerseelen," R. Strauss' "Ich trage meine Minne" and "Heimliche Aufforderung." This second group proved as effective as the first. The Strauss numbers especially were given a faultless reading. Her diction is perfect and the accompaniment by Mrs. Hoffman must have been as gratifying to the singer as it was to the hearers. Mrs. Hoffman's playing was of superlative quality. She blends absolutely with the singer and the accompanist must share with Madame Schumann-Heink in the success of such a memorable recital. Double encores were the rule all through the concert. Several of them unfamiliar to the writer and each one received with the same ovation as the numbers inscribed on the program. It is hoped that the management will be able to give a return engagement of the popular contralto in the near future and thanks are expressed here to have opened the new year with such wonderful artists.

THIRD SOUSA CONCERT.

An overflowing house greeted Sousa and his Band at the New York Hippodrome last Sunday evening, January 2. Sousa plays before huge audiences everywhere, and at the three Sunday evening performances he has given at the Hippodrome of late the great bandmaster has won enthusiastic plaudits, as usual.

The soloists at last Sunday evening's concert were the same as on the previous Sunday, namely, Virginia Root, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Sousa's program included a number of his own compositions, and these received rounds of applause that elicited encore after encore. The program was as follows:

Overture, William Tell	Rossini
Cornet solo, La Veta	Clarke
Herbert L. Clarke.	
Suite, Three Quotations	Sousa
Soprano solo, The Cross	Harriet Ware
Virginia Root.	
Tone poem, Finlandia (new)	Sibelius
Dances Written for Sir Henry Irving's Production of	
Henry VIII	Edward German
Morris Dance.	
Shepherd Dance.	
Torch Dance.	
Episode, Home from the War	O. Strauss
March, The Glory of the Yankee Navy	Sousa
Violin solo, Hungarian Rhapsody	Hauser
Florence Hardeman.	
Introduction, Third Act, Lohengrin	Wagner

Count Hochberg's F major symphony was performed at Schwerin not long ago with success.

A local band was one day playing at Dunfermline, when an old weaver came up and asked the bandmaster what they were playing. "That is 'The Death of Nelson,'" solemnly replied the bandmaster. "Ay, man," remarked the weaver, "ye ha'e gi'en him an awfu' death."—Glasgow Herald.



CHICAGO, Ill., January 1, 1910.

The New Year's concert of the Theodore Thomas Orchestra, under Frederick Stock, contained as novelty the director's own symphony in C minor. Olga Samaroff was the soloist, and the program was as follows:

Overture to Euryanthe Weber
Symphony, C minor Stock
Concerto for piano in D minor, op. 70 Rubinstein
Finale from Das Rheingold Wagner

Mr. Stock's symphony impressed most favorably, but the auditor will have to hear this work again before passing judgment. Olga Samaroff played Rubinstein's concerto in D minor. Her style is most artistic and she proved to be splendidly equipped technically. Her tone is sweet, her touch velvety and of a singing quality most agreeable. Her fortes as well as her pianissimos were well understood. Madame Samaroff is an ideal performer of Rubinstein's concerto. Her success, which was well deserved, was overwhelming, and the young artist had to give an encore.

The thirty-first annual meeting of the Music Teachers' National Association took place Monday, Tuesday, Wednesday and Thursday, December 27, 28, 29 and 30, at the Northwestern University. The formal opening of the session took place Tuesday morning, at Music Hall, Evanston, before a very small audience. The writer arrived in Evanston too late to hear Harrison N. Wild's paper on the "Relation of Choral Music to General Musical Culture," which was reported to be most interesting. Adolf Weidig spoke on the "Observations of Musical Life in Germany." These observations must have been taken in a flying trip, as several proved totally incorrect, especially as far as tuition was concerned. The afternoon session was attended by the same light audience and opened with a forty-five minute talk by Nathaniel Rubinkam on "The Muses and Culture." The writer asked several men known here as pedagogues in music if they understood the meaning of the paper or what it was about. They replied that the "distinguished orator" had been told that his paper was to take forty-five minutes of the afternoon session, and filled it with astronomic, meteorologic and biblical subjects, which had, as we think, nothing to do with a music teachers' national association. The Music Teachers' National Association is "national" only in name, as most of the auditors were teachers from local as well as Chicago colleges, taking a little vacation to one of the prettiest of Chicago's suburbs. The stranger element was represented only by delegates or speakers. The programs for the week follow:

TUESDAY, DECEMBER 28.

(Music Hall—Morning and Afternoon.)

Formal Opening of the Sessions.

Address of Welcome on Behalf of the University.

President Abram Wingardner Harris, LL. D.
"The Relation of Choral Music to General Musical Culture."
Harrison M. Wild, Chicago, Ill.

"Observations on Musical Life in Germany."

Adolf Weidig, Chicago, Ill.

"The Muses and Culture."

Nathaniel Rubinkam, Ph. D., University of Chicago

"Children's Choirs in the Non-Liturgic Church."

Illustrated by the Vested Choirs of the First Congregational Church, Chicago.

H. Augustine Smith, Chicago, Ill.
"Some General Observations about the Management of Church Music."
Waldo S. Pratt, Hartford, Conn.

Informal Conferences (First Sessions).

Piano—Chairman, Ernest R. Kroeger, St. Louis.

Topic: "Methods versus Method."

Voice—Chairman, D. A. Clippinger, Chicago.

Topics: "A Present Tendency in Vocal Teaching," by the Chairman; "Diction," by Shirley M. K. Gandell, Chicago.

Public Schools—Chairman, C. A. Fullerton, Iowa State Teachers' College, Cedar Falls.

Topics: "Voice-Training"; "The Musical Preparation of the Grade Teacher"; "The Music Section of the N. E. A.," by Frances E. Clark, Milwaukee, Wis.

(Fisk Hall.)

"Certain Relative Values in Music."

Peter C. Lutkin, Northwestern University.

Concert by the A Capella Choir of the School of Music, Northwestern University, P. C. Lutkin, conductor.
Reception tendered by the Art Guild of Northwestern University.

WEDNESDAY, DECEMBER 29.

(Music Hall—Morning and Afternoon.)

"Plain Song."

Canon Charles Winfred Douglas, Fond du Lac, Wis.

"A Plea for Distinctive Church Music."

Walter Henry Hall, New York City.

"The International Music Congress in Vienna (1909)."

Albert A. Stanley, Ann Arbor, Mich.

Informal Conferences (Second Sessions).

Piano—Chairman, E. R. Kroeger.

Topics: "Should Different Varieties of Touch Be Taught in the Early Grades?" "Is it Essential for the Teacher to Play Over the Work in Hand before the Pupil Begins Practice?"

Voice—Chairman, D. A. Clippinger.

Topics: "The Need of a Higher Musicianship among Vocal Teachers," by W. H. Pontius, Minneapolis, Minn.; "Vocal Music as a Factor in Social Development," by Alexander Henneman, St. Louis, Mo.

Informal Conferences (continued).

Harmony—Chairman, Francis L. York, Detroit.

Topics to be announced.

Public Schools—Chairman, C. A. Fullerton.

Topics: "Courses in Musical Appreciation in Grammar and High Schools"; "How to Preserve and Develop Voices in the Public School"; "The High School Music Curriculum," by Leo R. Lewis, Tufts College.

Meeting of the International Music Society, American Section—Albert A. Stanley, president.
(Fisk Hall.)

President's address, "Musicians and Musicianship."
Rossetter G. Cole, Chicago, Ill.

Organ recital by George W. Andrews, Oberlin College.

Prelude and fugue in E minor (Wedg fugue).....Bach

Adagio molto in C (from op. 137).....Merkel

Meditation in A, No. 1.....Guilmant

Sonata in D flat, op. 154.....Rheinberger

Phantasia.

Pastorale.

Introduction and fugue.

Con Grazia (from sonata, No. 6, in B flat).....Andrews

Pierce HeroiqueFranck

Cantilene (from Symphonie Romane).....Widor

Allegretto (from sonata in E flat minor).....Parker

Jauchz, Erd' und Himmel, Jubel! (choral prelude).....Reger

THURSDAY, DECEMBER 30.

(Music Hall—Morning and Early Afternoon.)

"Possibilities of Opera in America."

Karleton Hackett, Chicago, Ill.

"The Music Collection in Newberry Library, Chicago."

William N. Carlton, Newberry Library.

Annual Business Meeting.

Reports of Secretary, Treasurer and Executive Committee.

Election of three members of the Executive Committee for a term of three years, in place of Messrs. Foote, Morrison and Pratt, whose term now expires.

Other important business.

College and University Section. Chairman, H. Dike Sleeper, Smith College.

Topics: "Practical Courses in Music as College Studies—

(a) The Basis for Academic Credit; (b) The Emphasis in Instruction." Papers by Clarence G. Hamilton, Wellesley College; Elizabeth Bintliff, Ripon College; William F. Bentley, Knox College, and others.

"Aesthetic Studies in the College," by Leonard B. McWhood, Columbia University.

(Fisk Hall.)

Chamber Music Recital by the Steindel Trio, Chicago.

Ella Dahl Rich, piano; Hugo Kortschak, violin;

Bruno Steindel, cello.

Trio in B, op. 8.....Brahms

Sonata for violin alone, op. 91, No. 2.....Reger

Ballade, op. 25.....Cole

Scherzo (from sonata for piano and cello).....Dohnanyi

Trio, No. 2, in B flat, op. 65.....Foote

Close of the Sessions.

"The Messiah" was given Monday, December 27, and Wednesday, December 29, at Orchestra Hall by the Apollo Musical Club. This year's Chicago professionals were selected to sing the solo parts and each came in for a great part of the success of the evening. John B. Miller sang his tenor solos with great effect. The young artist was at his best and met with his customary success. Lucille Stevenson Tewksbury, soprano, revealed herself as a remarkable interpreter of the Handel oratorio. Her voice is clear, sweet and pleasing and her enunciation is distinct. It is always a pleasure to report the success of such a valuable artist. Rose Lutiger Gannon, contralto, is the possessor of a voice well placed, but the difficult aria "He Was Despised," was not given in accordance with the tradition and proved not quite as satisfactory as the other solos. Albert Borroff, basso, sang true to pitch, his delivery was remarkable and he deserved the applause which was bestowed on him as a tribute to his interpretation. The chorus, under Harrison M. Wild's baton, sang better than last year and met with well deserved success. Arthur Dunham at the organ played artistic accompaniments.

"The Messiah" was given at the Wheaton Club, Ill., December 23. The soprano part was taken by Louise St. John Westervelt, who met with great success. George Tenno, tenor, who was hampered by a cold, sang very artistically.

Arthur Heurtley, president of the Apollo Club and a member of the Theodore Thomas Orchestra, was born in Boston forty-nine years ago, December 30. Mr. Heurtley is known to be the possessor of a beautiful voice, although engaged in banking business, being the secretary of the Northern Trust Company Bank of this city.

The Ravenswood Musical Club gave Handel's "Messiah," Thursday evening, December 30. The chorus of one hundred voices was under the direction of Curtis A. Barry, the well known organist and director, who was assisted by Lillian French Reed, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and John T. Read, basso. The oratorio was very successfully given and the chorus work was worthy of all praise. The audience filled the Congregational Church, one of the leading churches in Ravenswood.

George Hamlin, the eminent tenor, reports much activity from the far West, from which he has just returned from an extensive tour. On January 7 he will give a recital at Appleton, Wis.; January 14 and 15, he sings with the Pittsburgh Orchestra; January 25, with the St. Louis Apollo Club; February 2 and 3, he sings in Pierre's "Children's Crusade" with Mendelssohn Choir of Toronto;

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February 4, Schenectady, N. Y.; February 5, Buffalo, N. Y.; February 10, Omaha, Neb., and at Kansas City, February 11.

Grace Nelson, the talented soprano, has been very busy during the holidays. She will sing at the Second Presbyterian Church the second Sunday in January at Mr. McCarrell's organ recital. She sang with success at the Christmas services in the same church, where she substituted for Lucille Stevenson Tewksbury.

Volney L. Mills, director of the vocal department of the Wesley College at Grand Forks, N. Dak., has been spending his Christmas holidays in Chicago. Mr. Mills has been concertizing extensively all through the Northwest and will be heard next month in a recital in Chicago at Music Hall.

Madame Melba, who opens her American-Canadian concert tour in August, 1910, has just concluded a triumphal tour of Australia, and will sail for London the latter part of January. Next May, Madame Melba will begin her twenty-first season at Covent Garden. At the conclusion of the season the diva will sail for Canada, and will inaugurate, either at Halifax or Montreal, the most comprehensive concert tour she has yet undertaken in America, comprising from fifty to sixty concerts.

Edith Bowyer Wiffen, the Chicago pianist and accompanist, who for the last year has been connected with the Chicago Musical College, where she acted as assistant to Ernesto Consolo, the Italian pianist, and who acted in the same capacity this season to Anton Foerster, head of the piano department at the Chicago Musical College, will make her home in Mexico City from February 1, 1910. Mrs. Wiffen has made many friends in Chicago and her departure will be felt not only artistically, but personally. During January this popular pianist-accompanist will play before two amateur clubs' concert ensembles, and she will give a recital with Harry Gillman and will also assist John B. Miller, tenor, at the end of January. It is a well known fact that for several seasons Mrs. Wiffen has been the organist at the Church of Jerusalem.

Elaine de Sellem is kept very busy this year and has won for herself an enviable position as a contralto soloist, not only in Chicago, but elsewhere. Miss De Sellem has the distinct honor to have been chosen for three churches—First Presbyterian Church, of Lake Forest, Sunday mornings; Memorial Church, Sunday evenings, where Frank Waller is director, and she is also soloist at the Isiah Temple. Besides being a church soloist, Miss De Sellem is well known as a concert and operatic singer, and is now rehearsing "Carmen," in which she will appear in the title role.

Mr. Dippel, the administrative director of the Metropolitan Opera House, New York, who was here as one of the speakers of the banquet given Thursday evening,

December 30, and which is reviewed in this letter, was also guest of honor at a luncheon offered him by the members of the Cliff Dweller Club, in Orchestra Building. This reception was under the superintendence of Karleton Hackett, the distinguished teacher and critic of the Evening Post. Mr. Dippel was accompanied by Mrs. Dippel.

Busoni, the famous Italian pianist, who will make his first appearance with the New York Philharmonic Orchestra, this week, will play in Chicago, where his coming is awaited with great expectation.

Mabel Sharp Herdieu, soprano, has been engaged as soloist by the Mendelssohn Choir, of Toronto, for Pierne's "Children's Crusade," which performance will take place February 2 and 3, 1910.

Pepito Arriola will give his first recital in Chicago at Orchestra Hall, Thursday evening, January 6.

The next concert of the Apollo Musical Club will be given at Orchestra Hall Monday night, February 7, and Tuesday night, February 8, when the first performance in America of the choral sensation of last season in Europe, "Ruth," by Georg Schumann, which has especially been translated into English for the Apollo Club, will be given with Jane Osborn Hannah, soprano; Tilly Koenen, contralto; Arthur Middleton, bass, and William Carver Williams, bass, with the entire Theodore Thomas Orchestra, under the leadership of Harrison M. Wild.

David Dunbar, tenor, has been engaged as soloist for the spring tour with the Minneapolis Symphony Orchestra.

Esther May Plumb, the contralto, who formerly was a resident of Davenport, Ia., has made Chicago her permanent residence, and will be heard next month in a song recital. Before leaving Davenport Miss Plumb gave a farewell concert and was heard by a large and appreciative audience. Her success, judging from the clippings shown to the writer, must have been overwhelming.

Myrtle Elvyn will start for her Southern and Western tour the first of next week. The talented American pianist will appear during January in Jacksonville, Fla.; Americus, Ga.; Macon, Ga.; San Antonio, Tex.; Austin, Tex.; Tyler, Tex.; Waco, Tex.; Dallas, Tex., and Sherman, Tex.; and she will appear in February at Butte, Mont.; Spokane, Wash.; Bellingham, Wash.; Everett, Wash.; Tacoma, Wash.; Seattle, Wash.; Eugene, Ore.; Portland, Ore.; Walla Walla, Wash.; Boise City, Idaho; and Salt Lake City, Utah.

Mary Wood Chase, who has been very successful as a recitalist and pianist, is meeting with the same success with her interpretation classes, which meet every Saturday, at 2 o'clock, in her studios in the Fine Arts Building.

Classes in all departments of the Chicago Musical College were resumed Monday morning following the holiday period at Christmas and New Year's. The same announcement was made by the American Conservatory, Cosmopolitan School and the Sherwood Music School. During the month of January a number of concerts under

the Chicago Musical College's auspices will take place in the Ziegfeld. Alexander Sebald, Anton Foerster, Arthur Rech, Hugo Kortschalk, John B. Miller, and Mabel Sharp Herdieu will give the program of a January Musical.

Musicians and music lovers expressed their gratitude to John C. Shaffer at a banquet at the Auditorium Hotel, Thursday evening, December 30th. Five hundred and forty persons attended the banquet. Charles Beach was the chairman of the arrangement committee and Franklin H. Head toastmaster. Emil Liebling, one of the most popular music teachers, delivered a witty speech. Governor Deneen, Senator Beveridge, E. S. Conway, Hobart C. Chatfield-Taylor, Henry Barrett-Chamberlin, Francis G. Blair, Andreas Dippel, Hamlin Garland, and Rossetter G. Cole were the other speakers. Telegrams were received from Gatti-Casazza, Antonio Scotti, Geraldine Farrar, Carl Jörn, Otto Kahn, Caruso, Olive Fremstad and many others. The Musical Art Society under the direction of Frederick Stock sang a group of five songs. The invocation was delivered by Dr. Frank Gunsaulus. Those at the speakers' table were: Mr. and Mrs. Joseph Basch, Senator A. Beveridge, Hon. F. G. Blair, Mr. and Mrs. H. B. Chamberlin, Mr. and Mrs. R. G. Cole, E. S. Conway, Chaplain Dr. Frank W. Gunsaulus, Mr. and Mrs. R. F. Clinch, Mr. and Mrs. Andreas Dippel, Governor Charles S. Deneen, Judge Grosscup, Mr. and Mrs. Hamlin Garland, Dr. A. W. Harris, Franklin H. Head, Mr. and Mrs. J. T. Harahan, W. B. Kniskern, Emil Liebling, H. R. McCullough, Harold McCormick, Mr. and Mrs. Edward Morris, E. O. McCormick, Mr. and Mrs. La Verne W. Noyes, Mr. and Mrs. Ira G. Rawn, Mr. and Mrs. George M. Reynolds, Mr. and Mrs. Frederick Stock, Mr. and Mrs. John C. Shaffer, Mr. and Mrs. Lorado Taft, H. C. Chatfield-Taylor, Mr. and Mrs. Fred Upham, and Harrison M. Wild.

Kate Jordan Hewett, the popular manager of the music department of the Fisk Teachers' Agency, was kept very busy during the past week going to Evanston to the Music Teachers' National Association, in order to renew acquaintances with some of the teachers for whom she has filled positions during the past year.

As Mr. Blumenberg stated in THE MUSICAL COURIER of December 22, "The Chicago multi-millionaires have shown no indications to give a thorough support to Mr. Shaffer of the Evening Post, in his praiseworthy object of establishing grand opera here." With one exception, multi-millionaires or even millionaires were on this occasion absent. The Michells, Shedd, Armours, Palmers, and Honores quoted in Mr. Blumenberg's article were not present. As one of the speakers wisely said: "It is an easier task to get an opera in Chicago than to keep it there." Society and merchants so far have shown no inclination to support grand opera here next season. Among the distinguished guests present were Dr. Florenz Ziegfeld, John J. Hattstaedt, Grace Nelson, Karleton Hackett, Felix Borowski, Elaine De Sellem, Carl D. Kinsey, Gustaf Holmquist, Mr. and Mrs. George Hamlin, Arthur Bissell, Martin A. Ryerson, Milward Adams, Louise St. John Westervelt, George S. Wood, Maurice Rosenfeld, Mr. and Mrs. Arthur Dunham, Mr. and Mrs. Arthur Burton, Mr. and Mrs. Fred L. Ryder, and Glenn Dillard Gunn.

A building permit was issued yesterday for the construction of the Blackstone Theater, a four story building, to front eighty feet on the north side of Hubbard place, between Michigan and Wabash avenues, and to cost \$500,000. This assures to Chicago one of the most beautiful playhouses in the world.

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The originals of the extracts quoted below are always to be found on file at the respective newspaper offices.

"Rigoletto," December 25.

The Sun.
Mr. de Seguro's voice was not heavy enough for Sparafucile's music.

New York American.
De Seguro's was a magnificent Sparafucile.

The Sun.
Mme. Lipkowska reached at the final note of "Caro Nome" the seldom heard F in alt.

The New York Press.
In the "Caro Nome" aria she concluded with a high E.

The New York Press.
Bonci's voice lacked some of his usual velvet.

The New York Times.
Last night he was in good voice and he sang with his usual artistry.

"Faust," December 25.

The Sun.
Mr. Didur's Mephistopheles is certainly not one of his happy parts. His conception of the role seems to be somewhat confused with that of the match-maker in "The Bartered Bride."

THE NEW YORK HERALD.
Didur was an effective Mephistopheles.

The New York Press.
Farrar looked bewitching and acted the part of Marguerite with an eager attention to detail.

The World.
She was faint and elusive in appearance, as the traditional Marguerite was hardly suggested.

The New York Press.
Farrar's tones had a penetrating sharpness that impinged unpleasantly upon the sensitive ear.

THE NEW YORK HERALD.
She sang well.

The New York Times.
Toward Mr. Podesti's (the conductor) contribution it was best to maintain a discreet silence.

The New York Press.
Under Podesti's direction the orchestra accomplished its duties satisfactorily.

The World.
Caruso did not sing as well as I have heard him, as the "Salut d'adieu" was unfinished.

The New York Times.
He has seldom been so successful in the "Salut d'adieu" air as he was yesterday.

"Tristan and Isolde," December 27.

The Sun.
Fremstad interprets the role with so much of a dignity of grace, of tenderness and—when necessary—of passion that her Isolde

The New York Press.
Her Isolde lacks the note of tragic pathos. She somehow fails to convey to the imagination either by voice or facial expression—

has become one of the loveliest portraits in the Metropolitan's Wagnerian gallery.

as Ternina did so wonderfully—Isolde's irresistible, all overpowering love for Tristan. Hers is a forcible impersonation and a convincing one, but in it the note of feminine tenderness is almost entirely wanting.

The New York Press.
(Fremstad's Isolde). The note of feminine tenderness is almost entirely wanting.

The World.
Her conception is marked by a tenderness that is most moving.

The Evening Post.
Fremstad sang with a lavish outpouring of tone and exquisite shading, the "Liebestod" finding her as fresh and unfatigued as the first act. She received many flowers at every curtain.

The World.
In the last act the tax upon her voice seemed a bit too much. Effort robbed the "Liebestod" of something of its touching appeal.

"Cavalleria Rusticana," December 28.

The World.
Emmy Destinn is perhaps the greatest of Santuzas.

The New York Press.
Historically her portrayal left something to be desired.

The World.
Jeanne Maubourg was the best Lola seen for a long time.

The New York Times.
It is a role which does not exactly suit her.

The Sun.
The Lola of Miss Jeanne Maubourg was beguiling in appearance.

The World.
Her appearance was somewhat old maidish.

Philharmonic Concerts, December 29.

New York Tribune.
Mr. Mahler, by excessive speed and overmuch rhythmic accentuation, made the first and last movements of the Schumann symphony sound capricious, restless, nervous.

The Evening Post.
The orchestra and its great leader were at their best in the Schumann, and brought out the magnificent bravura ending with the virtuosity of a solo artist. The whole orchestra played as one man, building up a climax of tone and speed which was thrilling. Many impressive details might be mentioned, among others the splendidly sonorous brass in the introduction to the last movement.

New York Tribune.

Not one of the performances was a source of unalloyed delight.

The Evening Post.

It is so great a happiness to have the ears gladdened by music of this kind that even a blasé professional could listen only to enjoy, not to criticize.

The Sun.

Mr. Mahler rushed through this finale (Schumann) at an amazing tempo and its coda was little better than a blur. The two middle movements were better played, though in neither of them was there any distinguished utterance of poetic thought.

The New York Press.

It was an interpretation this, strong in dynamic contrasts, and vigorous in its rhythmic throb, yet finely worked out in every little detail. Indeed, the performance of this symphony not only proved to be a feather in Mahler's hat . . .

"Aida," December 29.

The New York Press.
The natural beauty of Gadski's voice suffered at times from the demands she put upon it.

The World.

Gadski excelled herself; her voice was entrancing.

The World.
The "Celeste Aida" aria was disappointing.

The World.

"Celeste Aida" has not been better sung in New York for years.

The Evening Post.
Slezak's singing of "Celeste Aida" was disappointing in tone, intonation, and phrasing.

The World.

"Celeste Aida" has not been better sung in New York for years, in more finished lyric style, and with more abundant, telling tone.

The famous chimes of Trinity Church, New York, were recently overhauled and one of the 3,000-pound bells is being recast to give a better tone. The most interesting feature of the rejuvenation, however, is the installation of a playing apparatus provided with loud and soft pedals. This effort to modulate the expression in chimes playing is said to be unique.—Popular Mechanics.

"Rahab," a new opera by Clemens von Frankenstein, was given its première at the Budapest Opera some weeks ago.

Emil Sauer played the E flat concerto by Beethoven at a Brussels symphony orchestra and scored a triumph.

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MISCHA ELMAN, YOUNG PRINCE OF VIOLINISTS.

THE RUSSIAN ARTIST OPENED HIS SECOND AMERICAN TOUR WITH THE BOSTON SYMPHONY ORCHESTRA YESTERDAY, JANUARY 4—WILL PLAY WITH THE SAME ORCHESTRA IN ELEVEN CITIES—A WONDERFUL RECORD DURING THE FIRST TOUR OF AMERICA AND MANY EUROPEAN APPEARANCES SINCE MAY, 1909—PHILIP HALE'S TRIBUTE TO ELMAN'S GENIUS.

Mischa Elman begins his second tour of America with the Boston Symphony Orchestra. He arrived here on Christmas Eve. His appearances with the famous orchestra from Boston include the following dates:

January 4.—Providence, R. I.
January 7 and 8.—Boston, Mass.
January 10.—Philadelphia, Pa.
January 11.—Washington, D. C.
January 12.—Baltimore, Md.
January 13.—New York City.
January 14.—Brooklyn, N. Y.
January 15.—New York City.
January 17.—Hartford, Conn.
January 20.—Cambridge, Mass.
January 25.—Worcester, Mass.

During January Elman will play at seven-teen concerts, and a recital at Carnegie Hall Wednesday afternoon, January 19.

Elman is again under the management of the Wolfsohn Musical Bureau, and under that direction he will make an extended tour this winter as far West as Denver. Very few dates are open for February and March as the demands for the artist have exceeded all records in the history of violinists in this country.

A word about Elman's first tour of America will be read with interest in many quarters. He made his New York debut at Carnegie Hall on the evening of December 10, 1908, with the Russian Symphony Orchestra. During the first season the young virtuoso traveled from New York to California, and way up in the Northwest as far as British Columbia. He filled seventy engagements and many of these cities immediately re-engaged him for this year. His net receipts for the first season in America were over \$50,000. This statement, which is a fact, aroused the greatest excitement abroad. The idea of a mere boy earning such a sum of money on his first tour was regarded as next to a miracle. But any one who has attended the Elman concerts is aware that he attracted the musical element of all classes—the professional musicians, the dilettante and the general public always eager to gaze upon a wonder.

Mischa Elman is a genius. When he plays the souls of his listeners are instantly stirred. His big, luscious tone, his amazing technical skill and his purity of intonation, together with the impassioned and sympathetic individuality, move every heart and brain, for his playing appeals both to the feeling and the intellect.

Philip Hale, the erudite musical critic of Boston declared that "Elman is a mystery even to his critics."

Here is Hale's opinion of Elman:

Young Mr. Elman is indeed a remarkable violinist. His reputation had preceded him. When he first appeared in European cities as an infant phenomenon, we were assured by grave critics that this boy had the masculine grasp and emotional qualities of a mature and sensitive artist. Long articles were written about him, inquiries of a psychological nature. It was considered extraordinary that a child played emotional music with the right emotion when he could not have experienced this emotion.

Mr. Baughan attempted to explain the matter by saying that music carries its own emotions. "The performer has it ready-made for him if he does but understand the language." A prodigy, a wonder child is a musical child of abnormally sensitive mind and body. There were some that preferred the theory of reincarnation and they believed that a musical soul had entered into the boy's body. Admit spiritual transmigration. How did the boy acquire the ability to play passages which would baffle ordinary students for years? When Elman was asked about his practicing, he answered, "I would play for about twenty minutes, and then if I found I could not get the effect I wanted I would stop and think until I felt how it should be." Here then was a boy violinist who actually thought, and thus he furnished a footnote to the old saying: "To some God gives brains; to others to play on the fiddle."

If there were doubting Thomases at the concert (Boston Symphony) last night they were convinced before the end of the first movement of the concerto that Mr. Elman's great reputation is fully warranted. It is seldom that any famous violinist at the zenith of his fame has so many admirable qualities. It is not

necessary to dwell upon the pure intonation, the beauty of tone, now warm, full, sensuous, now exquisitely delicate, keen rhythmic feeling, the astounding mastery of technical difficulties. Mr. Elman has more than this. He has the rare gift of interpreting Tschai-kowsky's concerto as though the music were in a sense his own. His interpretation is in a way a creation.

It is easy to declare with an air of portentous wisdom that Mr. Elman is a "born violinist"; that he is a "genius"; but these statements do not solve the mystery of such rare apparitions in the musical world. Here is a youth, who, born obscurely in Russia,



MISCHA ELMAN.

is at the age of nineteen ranked with the two greatest violinists now living. He is already illustrious.

To those who are acquainted with the history of Tschai-kowsky's concerto the superb performance of last night was not without its irony. Tschai-kowsky wrote the concerto, intending that Leopold Auer should play it. Auer, for some reason or other, pronounced the work impossible, and he did not try to conquer its difficulties. The composer went so far as to accuse Auer of intriguing against it. Yet Auer, years afterward, played it brilliantly, and now his pupil, Elman, ennobles a concerto that to many hearers, warm admirers of Tschai-kowsky, has seemed a stumbling block.

Nietzsche on "Carmen."

"The music seems to me perfect. It approaches lightly, nimbly and with courtesy. It is amiable; it does not produce sweat. 'What is good is easy; everything divine runs with light feet'—the first proposition of my esthetics. The music is wicked, subtle, and fatalistic; it remains popular at the same time; it has the subtlety of a race, not an individual. It is rich; it is precise; it builds, it organizes; it completes; it is thus the antithesis to the polypus in music, the 'infinite melody.' Have more painful, tragic accents ever been heard upon the stage? And how are they obtained? Without grimace. Without counterfeit coinage. Without the imposture of the grand style. Finally, this music takes the auditor for an intelligent being, even for a musician. . . . 'It has borrowed

from Merimee the logic, the passion, the shortest route, the stern necessity. It possesses above all, what belongs to the climate, the dryness of the air, its limpidez. This music is gay, but it has not a French or a German gayety. Its gayety is African; destiny hangs over it; its happiness is short, sudden, and without forgiveness. I envy Bizet for having had the courage for this sensibility which did not hitherto find expression in the cultured music of Europe—this more southern, more tawny, more scorched sensibility. . . . Love as fate, as fatality, cynical, innocent, cruel—and this true to nature. Love, which in its expedients is the war of the sexes, and in its basis their mortal hatred.

"Such a conception of love" (the only one that is worthy of a philosopher) is rare; it distinguishes a work of art among thousands of others. I know of no case where tragic humor, which forms the essence of love, has expressed itself so strenuously, formulated itself so terribly, as in the last cry of Don Jose, with which the word concludes.

"Yes, I myself have killed her.
Oh, my Carmen. My Carmen adored."

"The Messiah" at Burrirt Studios.

Tuesday evening of last week, assisted by a quartet of unusual merit, Ethel Wenk at the piano and Mr. Burrirt reading the lines of the choruses, a most interesting rendition of Handel's "Messiah" was given. Truly progressive is this studio, with its continual and attractive evenings of classic programs. Mr. Burrirt treated the subject in a most unique way; his introductory talk was a beautiful preparation for the perfect understanding and appreciation of the work. Each solo was prefaced by the lines of the chorus, and the continuity of the work was uninterrupted.

The soloists were the Misses Patterson, Coyle Crosby Tuller and Clifford Cairns. An unusual interpretation of "Every Valley" was that of Coyle Tuller, who possesses a tenor voice rich in quality, with a free, easy emission and breath control which reassures an audience and gives them confidence to believe that the climaxes will be met and conquered. Clifford Cairns, basso, with a voice even throughout its entire registers and a typical interpreter of oratorio, was particularly happy in his classic, dignified singing of "Why Do the Nations." There is an authority in Cairns' singing that is truly magnetic. Edna Patterson's singing of "Come Unto Him" was a beautiful benediction, following "He Shall Feed His Flock," sung by her sister, Elizabeth Patterson, whose contralto voice is melting in its beautiful, sympathetic quality. The quartet was a delight in its ensemble work, well rehearsed, and with a courtesy to the other's voices that is rarely heard. The Burrirt studios were thronged by several hundred appreciative listeners, who felt that a profitable and interesting evening had been theirs. Ethel Wenk scored a success at the piano with her masterly accompaniments.

At Mr. Burrirt's last Tuesday evening musical "Eliland" was sung by by Royal Dadmun, and Sidney Homer's lyrics from "Sing Song" were sung by Katherine Burrirt.

American Institute Reception to Carreño.

Kate S. Chittenden, dean of the American Institute of Applied Music, issued invitations for a reception in honor of Madame Carreño December 29, and the hundreds who accepted showed the high regard in which both Miss Chittenden and Madame Carreño are held by the American public. A program of eight songs, sung by McCall Lanham, Avis Day Lippincott and Marian VanDuyn preceded the introductions. Mr. Lanham especially pleased in Harriet Ware's "Boat Song"; distinct enunciation and nobility of style characterize his singing. Mrs. Lippincott has a flexible high soprano voice, best displayed in Bernberg's waltz song, and Madame VanDuyn sang with reality of expression, Mr. Sherman playing excellent accompaniments. Following the brief program several hundred people were privileged to shake Madame Carreño by the hand; how many realized that the hand they shook had in large measure brought her fame!

On account of the success of the Beethoven-Brahms-Bruckner cycle last summer the Munich Concert-Verein will give another one during the coming season with a changed and enlarged program. Ferdinand Löwe, from Vienna, has been engaged to direct the concerts. The cycle will be given at the same time as the festival operas of Wagner and Mozart in the Royal Theater.



NEW YORK, January 3, 1910.

Seventy-five people, a quarter of them ladies, sat down to the annual New Year's lunch of the American Guild of Organists, Warren R. Hedden, warden, at the Park Avenue Hotel. At the close of the lunch the talkfest began, during which many bright, original and sometimes witty observations were made. Warden Hedden told of the new Toronto Chapter, with fifty-eight members, and congratulated the members on the newly amended charter. Professor MacDougall, of Wellesley College, dean of the New England Chapter, brought greetings. Dr. Gerrit Smith, referred to as the "Joseph Smith of the Guild," talked as only he can, combining sense and nonsense; he was the first to voice the need of a home or permanent meeting place for the Guild. Mr. Brewer told something of the New England and Chicago chapters, and the Rev. Dr. Scudder, of Tarrytown, enlarged on the benefits of a Guild home. Homer N. Bartlett, thirty-one years organist of the Madison Avenue Baptist Church, said that during this time one pastor died, one was fired, and one retired; he also has retired as honorary organist. Dr. J. Christopher Marks told of the relative standing of the Oxford and Cambridge Guild examinations, also making a plea for a home. Clarence Dickinson, of the Brick Presbyterian Church, brought greetings from his former home, Chicago, and suggested a regular weekly noon meeting place for Guild members. Mr. Ives, sixteen years a member, told some fairy tales; former secretary Demarest spoke of a Guild headquarters, and Charles H. Morse, once organist of Plymouth Church, now professor of music at Dartmouth College, told something of the work there. Abram R. Tyler, occupying a similar position at Beloit, Wis., here on a six months' vacation, made a strong plea for a Guild home, further enlarged upon by Secretary Elmer, who followed. Drawing attention to the goodly company of ladies present, F. W. Riesberg, a member of the Guild, and representing THE MUSICAL COURIER, told how their welcome presence came about; two years ago he and Dr. Marks agreed to take their wives, which they did, and that was the beginning. Carl G. Schmidt made felicitous remarks anent the desirability of all members of the Guild making use of the compositions of their fellow members, such as Macfarlane, Woodman, Dr. Smith, Marks, Andrews and others. H. Brooks-

day followed with a story, and Treasurer Wright reported the income the past year as \$1,263, the outgo, \$944, leaving a balance in the treasury of \$319. Charles H. Morse offered a resolution, seconded and duly carried, that the council seriously consider the establishing of a club headquarters, after which the diners and guests adjourned. The largest attendance of any similar function, the number of ladies present, the number of young, recently elected members; these were some of the features of the affair. Dr. Smith and Messrs. Andrews, Marks, Dickinson, Elmer and Riesberg brought their respective wives as guests, and among the members of the Guild present were Mrs. Odell, Mrs. Fox and Misses Spencer, Blaisdell, Searby and Liscom. The general good feeling prevalent is a marked feature of Warden Hedden's administration.

Adelaide Gescheidt was chairman of the Century Theater Club "Grand Opera Day" at the Hotel Astor, December 29, securing David Bispham, Gwilym Miles and Andreas Dippel as guests of honor. Mr. Bispham made a strong plea for all operas in America to be sung in English, and sang the "Ivanhoe" aria by Sullivan, and one from Verdi's "Falstaff." Needless to say, his talk, full of good sense, and his singing, were much enjoyed. Herr Dippel's intended remarks were read by Miss Gescheidt, with excuses for his absence. Gwilym Miles sang the prologue from "I Pagliacci," with big, resonant final D; Charles Kitchell, a real tenor, sang the "Martha" air; Beatrice Fine sang twice, and all these excellent artists received sustained applause, giving encores. Sandro Scuri played Chopin pieces on the piano, and Messrs. J. Bertram Fox and Woodruff Rogers furnished the accompaniments. There was a large attendance, and the program noted January 28 as "Comic Opera Day," Mrs. D. L. Schendel, chairman.

Moritz E. Schwarz gave his regular weekly organ recital at Trinity Church, December 29, an hour of original and transcribed organ music, to which there came some hundreds of people. The appropriate Christmas pieces were especially enjoyed, among these "Noël," Buck; "Christmas," Dethier; "Old Christmas Carols," Faulkes. Mr. Schwarz's broad technic, his tasteful registration, his musicianly conception, and particularly his clear phrasing, these were remarked by those who know. Every Wednesday afternoon at 3:30 o'clock he continues the recitals.

Amy Grant read "King Robert of Sicily" Sunday afternoon at her studio, a good sized assemblage listening with appreciation. She gave also some old English love lyrics and some short poems.

Doré Lyon, with her daughter at the piano, sang the difficult arias from "Madam Butterfly," "Pelleas and Melisande," "Salome," etc., at the final lecture on "The Opera," by Mrs. John Fowler Trow, at the Waldorf-Astoria Hotel, December 29. She sang them with beautifully distinct enunciation, clear intonation, and warmth of de-

livery, and when this distinguished club woman enters the professional ranks, as planned, people will want to hear her. Curiosity will be followed by interest, and this in turn by admiration for her singing and personality.

Ed. E. Rice's "Cinderella" and Sherman's mystical "Enchantment" occupied the stage of the Carnegie Lyceum holiday week, and thousands of children, large and small, enjoyed the spectacles. Jeanette Lowry, Lela Thompson, Blanche Homans, George K. Fortesque, Walter E. Perkins, Lila Blow, and Isabel Daintry were the principals, and the various musical numbers, composed by Mr. Rice, were well done under the direction of Alexander Henderson.

Frances Greene's Monday evening "at home" at The Rockingham, 1736 Broadway, December 27, provided the invited guests with some excellent piano and vocal music. The hostess played her own "Oriental Dance," and Harriet Barkley sang songs by Schumann, and Micaela's aria from "Carmen." Morgan J. Goldsmith, tenor, sings with fervor and love of the music, and Dr. James B. Crowley, baritone, has learned an amazing number of arias and songs in the short time he has studied with Miss Greene.

Joseph P. Donnelly, organist and director of Knox Memorial Church, annually shows the results of his training of the several hundred boys and girls there, at the Christmas Festival. December 25, assisted by the DeWitt Clinton High School Orchestra, they sang "While Shepherds Watched," "The First Nowell," Warren's "In Excelsis Gloria," "Christmas Song and Choral," Cornelius; "The Birthday of a King," Neidlinger, and the choir sang "And the Glory of the Lord" and "Hallelujah Chorus," with altogether inspiring tonal volume and surety. It was probably the best service of the kind ever given at this church. The organ and piano completing the instrumental forces.

Mrs. Walter Pulitzer's unique Christmas party gave pleasure to the guests. The tree was dressed by Franc LeMone, and Signor Carasa, of the Manhattan Opera House; Marshall P. Wilder, Henry Steigner, Gustav L. Becker and others were invited. Herman Wassermann, the remarkable young pianist, pupil of Joseffy, was the special feature of the evening. Mrs. Frank Leslie and Mrs. Pulitzer dispensed favors from the baby tree.

Lola C. Worrell, pianist and composer, played her own works at Zilpha Barnes Wood's Sunday evening "at home." Others who took part were Adelia Ayers, Lucille Laverin and some advanced pupils.

Margaret Anderton, the English pianist, gives a lecture recital in the Board of Education course tomorrow, Thursday, at 8 p. m., at the Carroll Park Branch, Brooklyn Public Library.

Clifford Demarest, F. A. G. O., gave the sixth organ recital in the series under the auspices of the American Guild of Organists; Gottfried H. Federlein the eighth,

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and H. Brooks Day the ninth. He played one of his own compositions, one by Reger, and one each of the Americans, J. H. Rogers, Russell K. Miller and Clifford Demarest.

At a concert given by the Womat's Philharmonic Society of New York in the Chapter Room of Carnegie Hall, on New Year's evening, Adele Lewing played the Beethoven "Kreutzer Sonata" with Ludwig Marum; four piano pieces, op. 117, by Jadassohn, dedicated to Madame Lewing, and played by her in New York for the first time; also two original compositions (MSS.), "Impromptu" and "Characterstück," all of which were greatly enjoyed because they were beautifully interpreted and exquisitely played.

At the Prochazka Studio (Nyack branch), on January 20, Miss M. G. Lynch will give a piano recital, playing compositions of Bach, Debussy, Liszt, etc. She will be assisted by May Kennholtz, soprano, who will sing works of Strauss and Handel and Van der Stucken's "Ave Maria," dedicated to Madame George Ehret.

Agnes Wynkoop Osborne, the pianist and teacher, has issued cards for a musicale at her studio in the Metropolitan Opera House Building, for Tuesday evening, January 11.

Georgia Hall, the young pianist who made so favorable an impression at her recent recital, has, in consequence, met with much success, having been engaged to play a concerto with the New York Symphony Orchestra, and the piano part of the César Franck quintet with the Jacobs String Quartet. Miss Hall has also played at the Arcadian Club meeting at the Buzzi-Pecchia studio, which resulted in her being re-engaged by the same club for its concert next Tuesday evening.

It was at a summer hotel, and the baby being warm and fretful, cried. "Tut! Tut! We can't disturb our neighbors this way," the fond father said, taking the child in his arms. "Let me sing to him, if he won't go to sleep." He sang, and straightway came a knock at the door and these words: "There's a sick lady next door, and, if it's all the same to you, would you mind letting the baby cry instead of singing to it?"—Lippincott's.

De Moss in Augusta, Trenton and Montreal.

Writing of Mary Hissem de Moss's appearance in Augusta, Ga., with the Augusta Choral Society, Ellen McAlpin Hickman declares she has "never seen an Augusta audience so delighted with the beautiful voice and charming personality of a singer." Mrs. Hickman adds: "Madame de Moss is a wonderful artist, and I only hope we shall be fortunate enough to have her here every season. The concert was a brilliant success."

Trenton, N. J., and Montreal notices follow:

Mary Hissem de Moss, soprano, of New York, proved to be as attractive a singer as she is in personality. In fact, the peculiar charm of her work is in the fact that it is not over trained. Unquestionably her voice is well cultivated and sustained by the robust vigor of a magnificent physique, but the voice never for a moment ceases one to forget the singer. Her vivacity, intense womanly feeling and frankness of manner and expression predominate throughout, indicating a love of life that communicates itself to all who hear her. * * * Her treatment of Leo Stern's waltz song, "Springtime," was her most scientific work of the evening. She was twice heartily encored. Her first response was a charming interpretation of the old lullaby by Homer Norris, familiar to most of us from infancy, "Rock-a-bye Baby." In this she displayed exquisite maternal feeling. It seemed as if her voice would melt away into the harmonies of the celestial. Nobody can listen to such singing without being the better for it. The other encore selection was "If No One Ever Marries Me," by Liza Lehmann. —Trenton Evening Times, December 18.

Mrs. Hissem De Moss, the soprano, upheld her credit as a most capable exponent of "The Messiah" music. Possessing a voice of almost thrilling sweetness, a clear and beautiful soprano, she sang with great and sympathetic expression. —Montreal Daily Witness.

Madame De Moss showed herself an artist, and her delightful rendering of "I Know That My Redeemer Liveth" is something to be remembered. Clarified by the lack of the wretched tremolo that so many prime donne cultivate to so absurd an extent, her voice was beautifully clear and pure, and she made a deep impression by infusing a great reverence and devotion into the airs allotted her. —Montreal Herald.

Seven Kotlarsky Violin Recitals.

Von Ende's pupil, Master Kotlarsky, began a series of seven violin recitals at the Von Ende Violin School, January 2, assisted by the Bach class, the violin choir, and Josephine McMartin, Mary Evans at the piano. He played the Mendelssohn concerto and the "Faust" fantasia (Wieniawski's arrangement), and with Miss McMartin, Sarasate's "Jota Navarra." In all these his capacity for expressing emotion, the tenderest feeling, as well as his dashing style, were in evidence. The two ensemble classes

played with expression and unity, and the rooms were crowded. Friday evening, January 7, Kotlarsky plays Tartini's "Theme and Variations," Ernst's concerto in F sharp minor, and Wieniawski's "Souvenir de Moscou," the Bach class and violin choir (fifteen players) participating in music by Bach, Mozart, Mendelssohn and Wagner.

Texas Praise for Gustav L. Becker.

The New York correspondent of the Fort Worth (Tex.) Record wrote the following eloquent paragraph after hearing Texas born artists at the concert of the New York Texas Club:

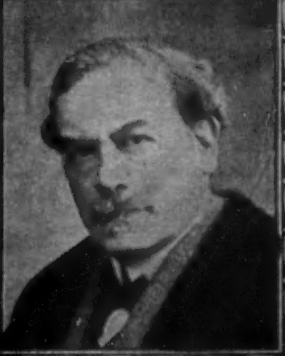
One of the songs was by Gustav Becker, who was at the piano. Mr. Becker is well known in Southern Texas, having lived for many years in Galveston. He is now acknowledged one of the foremost teachers of piano in the country, having always a number of teachers studying his system for developing the best tone along the lines of least resistance. Hearing him the other evening was an unusual delight. We hear much of pedal pounding hereabouts, but not any too much piano playing. The applause was so spontaneous and heavy for both Mrs. Low and Mr. Becker that it made the Texans present perk up quite a bit. It was a sort of "see-what-we-have-done" air they bestowed upon their neighbors. McCall Latham, the third musician, has lived abroad for many years, but is now well established as a singer of taste and accomplishments and is in great demand. He is a nephew of former Governor Latham. —Fort Worth, Tex., Record, December 19, 1909.

Carreño Plays Grieg.

Madame Teresa Carreño was the soloist of the orchestral concert at the New Theater last Sunday afternoon, and easily won the chief honors of the occasion with her truly magnificent playing of the Grieg piano concerto. It is a work eminently suited to Madame Carreño's style, and gave her ample opportunity to display her resplendent technique, multi-colored tone, rare taste in nuance, and irresistibly kindling temperament. She stirred the audience to quite unusual demonstrations of applause and made them feel that in listening to her their visit to the New Theater had been made worth while.

Volpe Symphony Concerts.

The second subscription concert of the Volpe Symphony Orchestra will be given January 9 at Carnegie Hall, with Maximilian Pilzer as soloist. At the third concert, on February 6, Madame Kirby-Lunn will be soloist, while at the concluding concert, on March 13, the soloist will be Tina Lerner, pianist.




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THE PORTLAND HOTEL, GREAT PORTLAND STREET, W. 1.
LONDON, England, December 22, 1909.

An entire cessation of things musical prevails in London over the holiday season. January 1 will witness the opening of the 1910 season with a concert at Queen's Hall, by the Queen's Hall Orchestra, in a Wagner and Tchaikovsky program.

The Thomas Beecham project of grand opera at Covent Garden promises to develop into very important and far reaching proportions. "The subscriptions for this year's venture more than give promise of general and generous public support," said Manager Thomas Quinlan, "and if this continues, next year will see an early autumn season that will extend over and well into the winter months." Full details of the various casts will shortly be announced, and the complete repertory made public.

No artist may hope to appear before three consecutively crowded houses in London. Even an artist like Paderewski, who is heard here but once in about every five seasons, has not sufficient drawing power for three capacity audiences. "Two is company, three is a crowd," one may be pardoned for quoting when concerts are to be given on a paying basis, even for Paderewski. At his last concert, December 18, which was an extra concert with the London Symphony Orchestra, given in the afternoon, when his symphony received its second London hearing, and he was the soloist of the day, the number of vacant stall seats was noticeable and commented upon, by the public and press alike. The same conditions marked the Rosenthal appearance, also his first London appearance in several seasons; and again with Ysaye, who gave two consecutive concerts last month. Deplorable to a degree is such half hearted appreciation of artists' work.

One of the most fashionable audiences of the season assembled to hear the distinguished lieder singer, Reinhold von Warlich, in recital at Aeolian Hall, recently. It was noted that the audience included Prince Louis of Spain, the Princess of Monaco, Lady Cunard, Lady Machell, Lady Windsor Clive, Mrs. Jaffray, and other well known personages in London society. E. A. Michell, under whose management Mr. von Warlich's London engagements are conducted, has many bookings for the young artist after his return from his American tour of six weeks, beginning in January.

An interesting personality in London's musical life is Ethel Smyth, whose second opera, "The Wreckers," will be brought out again in London, in February, by the Thomas Beecham Grand Opera, at Covent Garden. When this same opera received its first London hearing at His

Majesty's Theater, it was under the baton of Mr. Beecham, and a company organized by the composer for the initial London hearing, so Mr. Beecham is well acquainted with the score. Miss Smyth has brought out several other notable works, among which was her first serious opera, the one act "Der Wald," which was given at Berlin in 1901, at Covent Garden in 1902, at New York, and again at Covent Garden in 1903, and since then has been produced at several Continental opera houses. "The Wreckers" has also had Continental hearings, and its two overtures to acts one and two, have frequently been heard in concerts this last year. Other noteworthy compositions of Miss Smyth are the four songs with orchestral accompaniment, either in chamber music form, or for small orchestra, and a popular chorus, "The Spirits of the Wood," besides many other and earlier works. The daughter of the late General J. H. Smyth, C. B., Royal Artillery,



ETHEL SMYTH.

Whose opera, "The Wreckers," will be given at Covent Garden in February by the Thomas Beecham Grand Opera, Thomas Beecham conducting.

Miss Smyth studied at the Leipzig Conservatory for a short time, but chiefly under Heinrich von Herzogenberg, who subsequently became professor of composition at the Berlin High School. Miss Smyth lives in the country, is devoted to out-door games, books, and solitude. A great believer in the future of English music, she holds that audiences will soon emancipate themselves from their indifference and distrust toward the home grown music. Respecting her own music, this period has already arrived.

Said the Daily Standard, of December 20 on the Sunday afternoon concerts at Queen's Hall:

The numerous music lovers who find pleasure in the excellent concerts given each Sunday at the Queen's Hall will be interested in the following particulars of the history of the Sunday Concert Society, which gave yesterday its four hundredth concert. The first regular series of these concerts was inaugurated by Robert Newman in

October, 1895, with Alberto Randegger as conductor. In the program for the fifth concert in November, 1895, appeared for the first time the now well known name of Henry J. Wood as "organist." Mr. Wood assisted in this capacity or at the piano at eleven other concerts. In April, 1896, Mr. Wood conducted his first Sunday afternoon concert in the absence of Mr. Randegger.

According to the rules of this society, any surplus of receipts from the concerts after discharge of the necessary expenses, and making provision for a reserve fund for contingencies in the future, is to be applied to charitable or other public purposes. It is gratifying to note that the authorities have devoted the sum of £250 to the foundation of a Sunday Concert Society's Musicians' Relief Fund, and have made grants amounting in the aggregate to £1,600 to various charitable purposes. Among the institutions which have benefited by the funds derived from the society's concerts are: King Edward's Hospital Fund, Church Army, Winter Relief Fund, Deep Sea Fishermen's Hospital Vessels and Dispensary Ships, "Referee" Children's Dinner Fund, and the Salvation Army Distress Fund.

Victor Beigel will teach in Paris during January and February.

Mr. and Mrs. Ingo Simon are spending the holiday season in France and Germany. Several joint recitals will be given by these two artists in Paris and Berlin.

William Shakespeare, the noted teacher of singing, tells the following amusing story of the late Dennis O'Sullivan, who once came to consult with Mr. Shakespeare on continuing his studies under the Shakespeare regime, but which, circumstances intervening, was never accomplished. "How do you keep up your cheer and good nature giving so many lessons a day," asked Mr. O'Sullivan, to which Mr. Shakespeare replied: "I do not give so many daily lessons; my prices are high, and that leaves me time for recuperation, but I have all I want. 'God tempers the wind to the shorn lamb,' you know." "To the Golden Fleece, you mean," came the witty Irish reply.

The formation of a new school of music in any one of the provincial towns of England carries great import, to not only its own immediate vicinity but to all surrounding countries. When a school has been organized under the splendid auspices and support of royal patronage, and a list of competent and enthusiastic instructors enrolled, then special mentioning is due to all concerned. Such is the Lincoln College of Music, at Lincoln, England under the special patronage of H. R. H. Princess Christian, and with Gertrude Foster as principal. At the first concert given early in December by the faculty members, and some few advanced pupils, the program was one of excellent educational value and interest. Miss Foster, as solo pianist was assisted by Marie Duma, soprano; Heinrich Dittmar, violinist and H. S. Trevitt, accompanist, all of the faculty, and the following pupils: Piano—Dorothy Lambert, Gwendolen Hancock, Philippa Allison, Zara Rainforth, Gertrude Lodge, Kathleen Pitcher, Lillian Fenton, Gladys Newsum, Annie Phillipson, Helen Akenhead and Gwendolen Roe. Dorothy Lambert, violinist, and the following vocal pupils: the Misses Sait, Schell, Rainforth, Hancock, Booth, Foster and Miss Young. The work of the sight singing class, composed of the following, was a feature of the evening: Philippa Allison, Helen Akenhead, Miss Atkin, Miss Beaumont, Miss Brown, Mrs. Bidgood, Margery Bidgood, Minnie Bell, Miss Booth, Mrs.

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Charles Dickinson, Miss Fieldsend, Lilian Fenton, Beatrice Foster, Miss Grant, Miss Green, Gwendolen Hancock, Miss Hudson, Miss Jevons, Miss Lambert, Madeline Lambert, Margery Lambert, Veronica Laing, Gertrude Lodge, Miss Mackinder, Gladys Newsum, Dorothy Neale, Kathleen Pitcher, Annie Phillipson, Hilda Pepperdine, Zara Rainforth, Gwendolen Roe, Miss Richardson, Hilda Scorer, Miss Sait, Mrs. Tetley, Miss Wilkinson and Jennie Young. The accompanist for the sight reading class was Master John Bee. The first part of the program was devoted to the pupils' work, the second part to the interpretation of the following program by the faculty: The Chopin nocturne in C minor, and etude in E flat, by Rubinstein, by Gertrude Foster. Beethoven's "Kreutzer Sonata," by Miss Foster and Heinrich Dittmar, and the latter in the two following solos: Adagio, by Spohr, and "Zigeunerweisen," by Sarasate. Marie Duma, soprano, and head of the vocal department, sang the aria "Softly Sighs," from Weber's "Der Freischütz." Heinrich Dittmar, who has long been established in London as one of the leading violin teachers, will have charge of the violin department of Lincoln College, teaching there one day each week. Mr. Dittmar has had many talented pupils during his long London residence. One of the most promising of the present time is Dorothy Lambert, who played the Vieuxtemps "Fantaisie Appassionata" at the Lincoln College concert. Edith Karsten, Haidée Voorzanger, Ernest Rutledge and Elsie Harrison are young pupils of exceptional talent who are often heard in London private musicales and also in public.

A great shock to the musical world came in the announcement of the death of Mrs. Henry J. Wood December 20, wife of the conductor of the Queen's Hall Orchestra. Mrs. Wood's death was due to the after effects of a very serious operation performed December 17. A wholesome and charming character, a musician and artist in every sense of the word, Mrs. Wood, who was a Russian princess by birth, was of wonderful help and inspiration to her husband, to whom the sympathy of the entire music loving world goes out in his great bereavement.

The Chappell Musical Agency, under the management of Charles Sinkins, has inaugurated a series of four concerts for the express purpose of giving a public hearing to young and talented vocalists and instrumentalists. No charges whatever will be asked of the concert givers, who thus will be enabled to secure an introduction to the general public otherwise denied them. The dates will be January 27, February 10, April 14 and 28.

The selling of programs at the various concerts, which may seem to be such a "graft," is really, after all considerations, not so. It is but an effort on the part of the concert giver to realize something in the way of monetary return for all his or her expenditures in the giving of the concert, for in the business arrangements with the impresarios, program are not an item of inclusion. So, if only to pay the printing bill, or the fee of the annotator, usually one who may be relied upon to exercise the spirit of reciprocity at the psychologic moment, why, the singer or instrumentalist feels the necessity of selling the programs at the usual sixpence, sometimes more, occasionally less, to defray the expenses of this indispensable concomitant of his and her concert giving. It must be admitted though, that occasionally this program selling does partake of the nature of "graft." For instance, the thought becomes imperative when one has serio-comic remembrances of "artists" who fill Albert Hall and make hundreds of dollars on the sale of programs

alone, at sixpence each, not including the returns from the array of advertisers listed, such as piano makers, publishers, fountain pen makers, professional cards, etc. Something like the Albert Hall "artists" plan might be adopted by bona fide artists, who thus on a partially empty Queen's Hall audience would be enabled to add considerably to



MRS. HENRY J. WOOD.
Copyright photo by the Dover Street Studios,
38, Dover street, Mayfair.

their respective exchequers. "Every little bit helps" in London concert giving, and a little judicious imitation of the above plan would mean considerably augmented receipts.

EVELYN KAESMANN.

Horatio Connell's Recital.

The following program will be rendered by Horatio Connell, baritone, at his recital, Monday afternoon, January 10, in Mendelssohn Hall:

.....	J. S. Bach (1685-1750)
Der Kuss	Ludwig van Beethoven (1770-1827)
In questa tomba oscura	Ludwig van Beethoven (1770-1827)
Lascia amor	G. F. Handel (1685-1759)
An die Thüre will ich schleichen	R. Schumann (1810-1856)
Gruppe aus den Tartarus	F. Schubert (1797-1828)
Auf dem Schiffe	J. Brahms (1833-1897)
Die Mainacht	J. Brahms (1833-1897)
Röslein dreie	J. Brahms (1833-1897)
Gesang Weyla's	Hugo Wolf (1860-1902)
Der Gärtner	Hugo Wolf (1860-1902)
Erikönig	Karl Loewe (1796-1861)
Tom the Rhymer	Karl Loewe (1796-1861)
Dirge in Woods	M. Mayer
Raindrops (MS.)	M. Mayer
Of Troubles Know I None (new)	Henry Farjeon
I Went Far and Cold (new)	Henry Farjeon
The North Has My Heart (new)	Howard Fisher

At the piano, Richard Hageman.

Reinhold von Warlich Coming.

Dr. and Mrs. Younger, American residents of Paris, gave a reception and musicale on New Year's with the artistic young baritone, Reinhold von Warlich, as the attraction. Mrs. Younger, who is a pianist, a pupil of Leschetitzky, is one of the leading musical forces of the French capital and is identified with the best musical elements on the other side. Von Warlich is the son of Baron Von Warlich, director of music at the Imperial Palace, St. Petersburg, who has occupied this position under the present Czar and his predecessor. The young man will sing in New York at a number of private recitals during the coming month—three engagements in the homes of distinguished families.

He sang at Aeolian Hall, London, a few weeks ago, and the criticisms are worth a repetition in their essentials.

The London Post says that:

He was able to make clear two points in his favor; one was that he has a distinctive temperament which finds a particularly suitable medium for expression in German song, and the other was that his plan carried out of maintaining the atmosphere of the recital by co-ordinating all its tributaries was entirely successful.

The London Times expresses itself as follows:

Even in the most trying places one never felt that the voice was strained, and the warmth with which "Ich Wandelte unter den Bäumen" was sung and the intense feeling of tragedy which was put into "Anfangs wollt' ich fast verzagen" and the last three verses of "Mit Myrten und Rosen" were quite extraordinary. The absence of exaggeration with which the singer changed the vocal color to suit the words was very striking in such a line as "Es ist zu Klein, da dehnt es sich aus" in "Odus Meeresritt," which, with a lesser artist, might so easily have been made too obvious.

The London Telegraph gives expression to these ideas:

But the whole cycle (and its presentment) was a joy to the listener. Later there followed a number of ballades by Liszt and Loewe. In these, as in Schumann, the singer gave an example of his art that was as rare as that of the composers concerned.

And so one might go on with the whole London press.

Trotin Children's Songs.

Madame Trotin's children, Marcelle and André, aged nine and six years, assisted by Marion McCaffrey, aged twelve, will unite in a recital at Studio 805, Carnegie Hall, Sunday, January 9, 3.30 p. m. Each child sings songs by classic, modern and American composers, uniting also in duets. Isidore Luckstone wrote Madame Trotin recently as follows:

It pleased me greatly to hear your little daughter show so much musical understanding of "The Doll's Calendar"; I had practically no suggestions to make about tempo, and very little to say about rhythm and accent, a striking fact, when the age of the child (nine years) is taken into consideration. I am glad to see that you do not have her use any diaphragmatic power, so forcing her strength and damaging a possible voice of the future. I heartily commend the education you are giving your children in music and solfège, for with care it can develop the natural physical strength of children and be of inestimable value in later years. All children should study the rudiments of music and have vocal exercises to train the ear and improve breathing.

ISIDORE LUCKSTONE.

December 12, 1909.

Invitation cards to this unique recital may be had by applying by mail to Madame Trotin, 805 Carnegie Hall.

A Kreisler Week in New York.

Fritz Kreisler, about to leave the Sunshine of Southern California, will be in New York the last week in January, and during that week the great Austrian violinist will play six times. Here are the bookings:

Monday, January 24, Baghy musicale, Waldorf-Astoria.
Tuesday, January 25, private musicale.
Wednesday, January 26, private musicale.
Thursday, January 27, recital in Brooklyn.
Friday, January 28, recital at Carnegie Hall.
Saturday, January 29, private musicale.

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TWIN CITIES, January 1, 1919.

There will be no Sunday performances when the Metropolitan Opera Company makes its visit here in April. Within an hour after the final decision was reached yesterday Hugh T. Halbert had sold ten boxes at \$200 each for the season of five performances. Mrs. F. H. Snyder, now in Florence, made the contract with the opera company for five performances, including a "Parsifal" performance on Sunday afternoon. She left matters with her attorney, Mr. Halbert, who, shortly after she sailed for Europe, discovered strong opposition to a performance of opera on Sunday, even though it was to be "Parsifal," a supposedly religious opera. Mr. Halbert immediately began negotiations with the opera management and after the exchange of many letters, telegrams, cablegrams, wireless and telephatic communications succeeded in getting the company to agree to five performances on three days. The result of it all is that opera will be given in the St. Paul Auditorium (the only place in the Northwest) on April 21, 22 and 23 with matinees April 22 and 23. "Parsifal" will be given on Thursday evening. The artists to appear include Caruso (who will sing twice), Bonci, Scotti, Goritz, Witherspoon, Farrar, Fremstad, Gadski, Destinn, Homer and others. The other operas to be given will be selected from these: "Lohengrin," "Faust," "Hänsel and Gretel," "Aida," "Butterfly," "Tosca," "Boheme," "Traviata," "Trovatore," "Faust" and "Boheme" are strong favorites. That the season of opera is to be a great success is assured by the many inquiries which Mr. Halbert has received from out of town parties. He has assurances that at least 300 people from Minneapolis will attend as well as parties from Mankato, Faribault, Winona, Red Wing and Duluth.

With Arthur Middleton as soloist, the Minneapolis Symphony Orchestra gave the following program last Sunday:

Marche Joyeuse Chabrier
Overture, Roman Carnival Berlioz
Symphonic poem, Les Preludes Liszt
Prologue to Pagliacci Leoncavallo
Suite, Caucasian Sketches Ippolitow-Ivanow
Aria, She Alone Charmeth My Sadness Gounod

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full with the Symphony Orchestra and it is practically a certainty that he cannot be secured to conduct the Philharmonic Club another year. As a consequence the officers of the club are now looking around the musical world for a man fitted for choral work. They are not particular that the proposed new man be a foreigner, but they do want him to be a musician who will stand as high as anyone in the profession in this country. This plan of the Philharmonic Club calls for a general change of base and it is proposed to put the club on a guarantee basis next year. When the Philharmonic Club and the Symphony Orchestra separated the club thought it would see how the year went financially. It was thought that perhaps the receipts from concerts would be sufficient to meet expenses since the orchestra was to give its services without compensation. But, after the first concert, it was seen that there would be a large deficit at the end of the season and so it was decided to drop the March concert and substitute, to subscribers, "The Messiah" concert on Christmas night, thus closing the season with the choral concert in February. The plan now is to organize for next year with a guarantee fund of \$6,000, and to give three subscription concerts during the season with "The Messiah" as an extra paid concert on Christmas night as usual. This plan will undoubtedly be carried out and an imported conductor installed as director of the club next fall.

Lulu Boynton has been heard several times in public recently. Last Sunday she sang "Bohm's 'Divine Love'" at the Christian Science Church in St. Paul. The previous Sunday she was at the St. Anthony Park M. E. Church where she sang "Promise and Fulfillment," by Ashford.

Assisted by the Minneapolis Symphony Orchestra, the Philharmonic Club presented "The Messiah" at the Auditorium on Christmas night. There were 175 singers in the chorus, about sixty men in the orchestra, and the soloists were: Lucille Tewksbury, Alice Lakin, John B. Miller and Arthur Middleton. Eulalie Chenevert presided at the organ and Mr. Oberhoffer conducted. It was a memorable performance and perhaps the most memorable thing about it was the singing of Alice Lakin in "He Shall Feed His Flock." Such a beautiful voice and such a sympathetic understanding of the work has rarely been heard. Miss Tewksbury also was heard to good advantage and many there were who desired (and desired very much) that she repeat the solo, "I Know That My Redeemer Liveth." Mr. Middleton was given his usual ovation on singing "Why Do the Nations Rage," and was obliged to repeat it. Mr. Miller sang his part with sympathy and understanding.

Thomas G. McCracken will be tenor in the House of Hope Choir, St. Paul, beginning tomorrow. For a year past he has been singing in the First Presbyterian Church in Minneapolis.

"The Birth of Christ," a Christmas cantata by Walter Howe Jones, organist at the Church of the Redeemer, was given in that church under the direction of the composer last Sunday night. The regular choir, consisting of Mrs. C. J. Daulach, soprano; Mrs. Louis M. Park, contralto; J. Austin Williams, tenor, and Francis Rosenthal, bass, was augmented by four more singers, Mrs. Jesse Long, Florence Earl, Frank J. Drewe and James J. Grady. The

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augmented choir was assisted by Calmon Lubowski, violinist; George Ransom, cellist, and Harry J. Williams, harpist. The work is very tuneful and pleasing and made a profound impression upon the audience which packed the church to the doors.

Manager O. B. Babcock, of the Minneapolis Symphony Orchestra, has been obliged to relinquish his duties for a few weeks. He was taken seriously ill soon after the report of last week and is now in the hospital. It is confidently predicted, however, that he will be at his desk again before the end of the month.

Every once in a while the Thursday Musical springs a sensation in the way of some new and unheard of artist. That is the way it was at the meeting of the club this week. Martha Cook was not heralded as any great singer; in fact, nothing was said of her at all, and consequently, when she appeared to sing her two songs, "Calm on the Listening Ear of Night," by Matthews, and "Hosanna," by J. Whitney Coombs, people were asking each other who she was. Before she had sung half a dozen measures every one knew that no matter where she came from or who she was, that at least she was a singer, and when she finished her songs there was a burst of applause as spontaneous and hearty as if she had been the greatest artist of the land. She was recalled several times, but refused to give an encore. Yes, Martha Cook can sing. She has the voice, the understanding, and a most charming personality. She has only recently returned from studying in Chicago and is now soprano at Plymouth Church. The concert was for the purpose of introducing the Thursday Musical chorus, which has been working under the direction of J. Victor Bergquist for the past two and a half months. The numbers for the chorus were "Lovely Appear," from Gounod's "Redemption," with Alberta Fisher Ruttell, soloist; "List! the Cherubic Hosts," from Gaul's "Holy City," with Mrs. R. B. Tomlinson, Mrs. Oscar Mattson and Maurice Adelsheim as soloists; "Sailors' Chorus," by Chaminade, with May Williams Gunther as soloist. Mr. Bergquist has reason to be proud of the work done by this chorus of thirty-five women. They have volume, sonority, splendid phrasing, clean enunciation and their singing is a delight. It was good to hear Mrs. Gunther's lovely soprano voice in the solo of the "Sailors' Chorus," and it seemed almost too bad that it was not longer. Besides the numbers mentioned, Elvina Chenevert opened and closed the program with organ numbers, and Lulu Boynton sang two solos, "He Shall Feed His Flock," from "The Messiah," and "Gloria," by Buzzi-Peccia. Miss Boynton has a rich contralto voice.

This was her first appearance on a Thursday Musical program since her return from several years' residence in London.

The writer takes this method of expressing his appreciation of the very large number of Christmas and New Year's greetings which he has received.

Bullard's Christmas cantata, "The Holy Infant," was given Sunday afternoon at the First Congregational Church, Minneapolis, under the direction of the organist and choirmaster, Dean Fletcher.

It was remarked by some one at "The Messiah" performance the other night that enough of the work was omitted to make another oratorio. And yet, as it was, the performance occupied an hour and a quarter.

A very pretty quartered oak periodical rack has been added to the furniture of the Thursday Musical studio. In it are to be found all the musical periodicals of importance published in the United States.

One little girl at the Thursday Musical concert listened very intently while Miss Chenevert played Wolstenholme's "Answer," and then said to her neighbor: "It sounds exactly like merry go 'round music, doesn't it?"

An interesting program of Christmas music was given at the First Presbyterian Church, Minneapolis, Sunday morning. A choir of twenty singers and an orchestra of fourteen men, most of whom were members of the symphony orchestra, gave selections from "The Messiah" and "The Creation." J. C. Hall was the director.

The latest addition to the faculty of the Northwestern Conservatory is George C. Baum. Mr. Baum is a member of the Minneapolis Symphony Orchestra, being one of the first violins, and before coming to Minneapolis belonged for two seasons to the first violin section of the Chicago Symphony Orchestra. The orchestra rehearsals at the conservatory are conducted by Mr. Baum. They are held every Thursday afternoon, from 4 to 5 o'clock, in Conservatory Hall.

Maurice Eisner, of the Northwestern Conservatory, will return Monday from Champaign, Ill., where he has been spending the holidays with relatives. Gertrude Dobyns, of the piano department, has been spending the holidays in St. Paul with her sister, Mrs. Armstrong.

OSCAR HATCH HAWLEY.

Madame Von Klenner's Great Work.

Madame Evans von Klenner, long recognized as one of the leading teachers of singing in this country, has, as usual, a fine class for the winter months. As several of her professional pupils have left for concert tours she will be able to accept a few more pupils for the mid-winter term. The work of this teacher is as widely known in Europe as in her own country. Her pupils come before the public as true exponents of bel canto, plus style, diction and all the rest that constitutes artistic singing.

At the annual Christmas musicale given by pupils at the Von Klenner studios, 301 West Fifty-seventh street, Madame Von Klenner presented Camilla Elkjaer, Lillian Brodsky, Marion Howard, May E. Lines, Gertrude Heims, Lucille McKeever, Regna Ahlstrom, Constance Abbott, Ruth Winslow, David Arthur Thomas, a remarkable tenor; George A. Brenjel, Charles M. Brown and Bessie A. Knapp. The program consisted of songs from several nations descriptive of the happy Christmas season. Madame Von Klenner's programs are widely noticed and this is another compliment to the taste and knowledge of this accomplished woman.

As a special teacher of diction is employed to assist Madame Von Klenner with the French, German and Italian, the pupils sing these foreign languages with the utmost purity. Madame Von Klenner insists upon thoroughness in all branches of the art.

Miss Knapp, by the way, has returned to her work at Dickman Seminary, in Williamsport Pa., where she is filling for the third year the position as head teacher in the singing department. Teachers from the Von Klenner studios are teaching in many States and Von Klenner pupils are filling lucrative positions in church choirs. More pupils are singing at the opera houses in Europe and Von Klenner pupils at home are among the most successful concert artists. There is no branch of lyric art which cannot be mastered at the Von Klenner school.

Tina Lerner in St. Louis.

Tina Lerner will play the Beethoven concerto in E flat, op. 73, with the St. Louis Symphony Orchestra, January 5, at the first of its Beethoven cycle concerts in St. Louis. She will also be the soloist at the regular symphony concerts of January 7 and 8, playing the Liszt A major concerto and a nocturne for piano and orchestra, by Jean Huré.

Count Sergei Tolstoi, a son of the famous author, has won a prize of 500 rubles offered for the best song submitted to a Moscow committee of composers.

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Boston, January 1, 1910.

The following program was given at this week's Boston Symphony Orchestra concert, Tilly Koenen, the eminent Dutch contralto, soloist.

Symphony No. 2, D. major.....Sibelius
Scene and aria, *Ahl perfido*.....Beethoven
Menuetto from *Serenade No. 1*.....Brahms
Three songs with orchestra—
Hymnus.....Strauss
The Tambourine Player.....Fiedler
Tis Spring.....Wolf
Caprice on Spanish Themes.....Rimsky Korsakoff

Miss Koenen, who was heard here on a former occasion with Dr. Wüllner, made her first appearance with orchestra in this city at these concerts and scored an emphatic success. It requires just the large noble voice Miss Koenen possesses to do justice to the splendidly impressive "Ah, Perfido" aria, and she carried her task to a triumphantly soaring conclusion when her voice rose above the massed orchestral effect, with the ease which only the true knowledge of the art of singing may encompass. In her second appearance on the program in the group of songs, she was particularly effective in Mr. Fiedler's song with its orchestral accompaniment. In it the singer has a grateful task as the orchestration is very cleverly done so that it forms a suitable background without drowning the voice. Miss Koenen completely captured her audience with this as also with the exciting "Tis Spring" ("Tis Spring"), the exotic little masterpiece by Wolf. She was recalled several times to bow her acknowledgment for the enthusiastic reception accorded her. Sibelius realizes in his music the somber melancholy austerity of the Northland which seems to typify the sullen struggle of a strong soul against overwhelming conditions. Whether his own birthright or the untoward political conditions of his country find their expression through his great gift in this particular guise, is hard to tell, but whichever form his compositions do take they are no less interesting and original because of this melancholy trend. Mr. Fiedler read this complicated score with clarity and sympathetic insight.

The second concert of the series of three comprising Mrs. McAllister's musical mornings for the season was given at the Somerset on Monday, with Carmen Melis, soprano of the Manhattan Opera, and Mischa Elman, violinist, who appeared here for the first time this season, through the courtesy of Charles A. Ellis. As is usual at these concerts, the program was of the highest musical merit, without being too severely taxing to the morning audience, not always well disposed to the enjoyment of heavy musical fare. Carmen Melis sang "La Mamma

Morte," from Giordano's "Andrea Chenier," a barcarola by Meyerbeer, and the "Un Bel di Vedremo" aria from Puccini's "Madama Butterfly." She displayed the brilliant voice and strong dramatic temperament which needs the luscious vari-colored orchestral background to be heard to the best advantage. As it was, Madame Melis pleased as much by the charm of her presence as by her truly artistic singing, and was compelled to respond to an encore at the close of her third number. Mr. Elman demonstrated again the richly sensuous tone quality and surety of mechanism which is his, and played the Introduction and "Rondo Capriccioso" of Saint-Saëns in a manner to display these qualities at their best. In the two groups of shorter pieces he was most successful in the dainty Gossec gavotte, which is a great favorite with him, "Deutscher Tag" by Dittersdorf, a simple folk theme, and the brilliant "Jota" of Sarasate, the Schumann "Abendlied" and Chopin nocturne were somewhat sentimental, but none the less enjoyed by the audience. Recalled, he played the "Preislied" from Wagner's "Meistersinger." Jessie Davis added in no small measure to the artistic ensemble by her discreet and musicianly accompanying of Carmen Melis, while Percy Kahn served a like office for Mr. Elman.

The meeting of the Chromatic Club held at the Tuileries Tuesday morning was made unusually interesting by the rendering of a Rachmaninoff sonata for piano and cello. Alma Byrnes, one of the earliest members of the organization, had the program in charge and was the pianist of the occasion, having also had the distinction of being coached by Rachmaninoff himself in the sonata. Mrs. Robert Brandagee, of Hartford, played the cello part.

Monday evening Arnold Dolmetsch gave the first concert of the present series under the auspices of Chickering & Sons at Chickering Hall. He was assisted by members of the Boston Symphony Orchestra and others, and the following quartet of soloists: Marie Sundborg Sundelius, soprano; Dorothy McTaggart Miller, contralto; Lambert Murphy, tenor, and Alfred Denghausen, bass. The program, which was a repetition of last year's given by special request, included an old English lullaby, concerto grosso by Corelli and the Christmas cantata of Bach. Mr. Dolmetsch, who is well known as one of the greatest living authorities on the music of the seventeenth and eighteenth centuries, has created a large following for himself, by his genius in reproducing the atmosphere of these bygone times, both through the use of the instruments then in vogue, and by his great musical knowledge. The labor entailed in the research for manuscripts

and the mechanical perfecting of the instruments, which have in many cases disappeared entirely, was the task of a lifetime, the fruits of which are now being reaped by the public. The program of Monday was made all the more enjoyable by the fine singing of Mrs. Sundborg Sundelius, who displayed the musical insight and sympathetic phrasing necessary to make Bach's music really understood.

The Monday morning "talks" given during the last two months by Clara Tippet in her studio in the Pierce Building were in accordance with the general originality of that lady's ideas. They were in the nature of an informal current events class in opera, to which the pupils and their friends might come and bring their Christmas work, if they were so inclined, and listen to a little talk given on the plot, the general musical scheme, and all the interesting information which she could cull anent the singers past and present in their respective roles. For the busy people who met for this weekly treat the general information gleaned was of the order that could be disseminated both before and during the opera, while giving them a greater insight into the significance of the evening's entertainment. For the second half of the operatic season something equally interesting is afoot, which shall be announced in due time.

Katherine Hunt, pupil of Madame Gardner-Bartlett, of Boston and New York, has been in great demand all this season for clubs and private musicales, where she has given her inimitable programs of children's songs. Miss Hunt unites a petite and charming appearance with the unusual gift which she shares with Kitty Cheatham of impersonating her children's songs so vividly that it is impossible to divorce the singer from her task for the time being. Some of the dates she has recently filled included an appearance at the Norumbega Woman's Club, of Charlestown, December 14; the Thursday Club, of Westboro, December 16; a private musicale at the home

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of Mrs. J. Arthur Beebe on December 26, and engagements with the Abbot Academy Club at Andover, the Woman's Club at Pepperell and the Woman's Club at Marlboro, Mass., in the very near future.

Frederick Kennedy, the well known tenor, is busily coaching with his teacher, Llewellyn B. Cain, of 509 Pierce Building, for a number of oratorio appearances in different parts of New England. At present his bookings include an engagement to sing in "Elijah" with Gwilym Miles in Fitchburg on January 24 with the Choral Society of that city; an appearance in Winchendon, Mass., January 25, in a miscellaneous program in the afternoon, and at a choral concert in the evening in which Gaul's "Holy City" will be given. January 26, Mr. Kennedy sings before the Woman's Literary Union, of Augusta, and the following evening he repeats the same program in Lewiston, Me. The closing engagement thus far being on Palm Sunday, when he sings in Dubois' "Seven Last Words of Christ," with the New Bedford Choral Society.

Wednesday afternoon Marie L. Everett was the hostess at a delightful studio tea given in honor of her sister, Mrs. George Cary Comstock, who is here with her daughter for a short visit. Mrs. Comstock is the wife of Professor Comstock, director of the Washburn Observatory and president of the Graduate School of the State University of Madison, Wis. During the afternoon Madame Deslouis gave several French recitations, while between these, a number of the pupils of Miss Everett rendered a short program of Christmas music. Mr. Curry's class in the History of Music and Song, about which there have been many inquiries, begins Wednesday, January 5, at 11 o'clock in Miss Everett's studio.

The opening meeting of the season of the MacDowell Club took place on Wednesday afternoon at Pilgrim Hall with a large audience present to listen to the following interesting program:

Quintet in G minor, for piano, violin, viola and cello.....Mozart
Minnie Little Longley, August Kuntz, Edward Kowinski,
Robert Alter.
Flower RainSchneider
Come, Sweet MorningA. L.
The Rosy MornRonald
Eva T. Kellough.
Meditation (Thais)Massenet
Wie einst in Schönen Tagen.....Popper
Danse RustiqueSquire
Robert Alter.
MaiReynaldo Hahn
Le Roi D'ysE. Lalo
Viens, mon bien-aimé.....C. Chaminade
Mrs. Jean Triche Forbes.
PreludeMacDowell
Andante from Tragic Sonata.....MacDowell
ImpromptuChopin
Scherzo, C sharp minor.....Chopin
Mrs. Landon Frothingham.
Accompaniments by Mrs. Longley.

While all the artists acquitted themselves in a highly praiseworthy manner, special mention must be made of

the fine singing of Eva T. Kellough, the finished playing of the MacDowell numbers in particular by Mrs. Langdon Frothingham, and the cello playing of Robert Alter, who displayed a large beautifully rounded tone and finished technic in the rendering of his group of pieces. Mrs. Edward MacDowell came on from New York and was very much delighted at the high standard of musicianship displayed by the members of the club in the program, which was simply one of the usual order, no extra preparations having been made for this occasion.

There were many friends and representative musicians in the throng which gathered to pay the last tribute of respect to Carl Zerrahn. The services, which were held on Thursday forenoon in the Church of the Holy Spirit at Mattapan, were conducted by the Rev. Alan McL. Taylor, while Arthur Foote officiated at the organ.

The musical program arranged by Mrs. William H. Converse for the reception of the Woman's Charity Club on Thursday at the Vendome, consisted of a Mendelssohn afternoon, with a paper on that composer given by Rev. Thomas Simms, D. D., of Melrose, supplemented by selections from Mendelssohn's works, given by Mrs. Francis S. Whitcomb, soprano; Bertha King, contralto; Mrs. William Hack, pianist; Beryl Smith, violinist, and Mrs. S. A. Forristall, accompanist. The members and their guests were full of praise for this unusual entertainment, which proved to be a rare musical and literary feast.

The Worcester Oratorio Society, J. Vernon Butler conductor, gave its tenth presentation of "The Messiah" in Mechanics Hall at Worcester on Friday evening, with the following quartet of soloists: Marie Stoddard, soprano; Grace Munson, contralto; Edward Barrow, tenor, and Frederick Weld, bass.

An engagement of unusual interest to the musical fraternity at large, which has just been announced, is that of Felix Fox, the well known pianist of this city, and Mary Vincent Pratt, of Providence, a former pupil of Mr. Fox and an accomplished violinist and singer. The marriage will not take place until next fall.

Jessie Davis, the brilliant young pianist and teacher, has been kept unusually busy despite the lull which is felt at this time of the year, for besides the Somerset concert on Monday she played at a private musicale on December 28. The dates in the near future include a concert at the Somerset on January 10, Miss Terry's concert at Fenway Court January 17, a private musicale on Beacon street February 7, and a number of dates pending which are not yet definitely settled.

Leandro Campanari, the widely known violinist, who has not been heard in Boston for several seasons, will give an interesting recital in Steinert Hall on Tuesday afternoon, January 4. An extended review of this event will be given in the Boston letter of next week.

GERTRUDE F. COWEN.

Zimbalist at the Gewandhaus.

[By Cable.]

LEIPSIK OFFICE, THE MUSICAL COURIER.
LEIPSIK, JANUARY 2, 1910.

To The Musical Courier:

Zimbalist had the honor to be the soloist of the New Year's concert at the Gewandhaus (which was the annual thirty years' privilege of Joachim) in a magnificent performance of the Tchaikowsky violin concerto. Through fine personal artistic traits Zimbalist proved himself wholly worthy. He delighted Nikisch and had the full sympathy and praise of the audience and the Leipzig daily press. Nikisch masterful as ever in "Euryanthe" overture and Schubert C major symphony. SIMPSON.

Sousa and the Big Band.

John Philip Sousa again takes command of the largest concert band in the world, composed of 400 musicians selected from 1,700 members of the Boston Musicians' Protective Association. This is the sixth annual concert and is given for the benefit of the Boston Musicians Mutual Relief Society's sick and death fund in Mechanics Hall February 6. It will be Mr. Sousa's last appearance in Boston before his departure for Australia on his extended tour of that country with his band.—Boston Sunday Post.

Oumiroff Due Next Week.

Bogea Oumiroff, the famous Bohemian baritone, has just cabled Manager M. H. Hanson that, having filled the special engagements in London, Paris and St. Petersburg, which called him abroad recently, he will arrive in New York next week on the Carmania of the Cunard Line. Immediately on his arrival Mr. Oumiroff will begin a series of recitals which, beginning here in the East, will take him across the Continent, finishing on the Pacific Coast in the early summer.

Heinrich Meyn's Song Recital.

Heinrich Meyn, the baritone, appeared under the auspices of the MacDowell Club at a recital in the Lyceum Theater Tuesday (yesterday) afternoon. His program will be reviewed in THE MUSICAL COURIER next week.

A new symphony in G minor, by Friedrich Schuchardt, had its première in Weimar.

Joan Manens opera, "Acte," has been accepted for performance by the Cologne Opera.

Before making her reappearance at Covent Garden next season, Madame Melba will spend a month at Nice, Cannes, and Monte Carlo.

Countess Cassini, niece of the former Russian Ambassador at Washington, is about to enter grand opera. She has been studying in Paris.

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MUSICAL PROVIDENCE.

PROVIDENCE, R. I., January 1, 1910.

Sunday evening, December 5, the choir of the Church of the Messiah gave a commendable rendering of John E. West's cantata, "Seedtime and Harvest," under the direction of Percy A. Bainton. Bertha Antoinette Hall, organist.

The second in the series of concerts given by "The Listeners," Anne Gilbreth Cross, director, was a piano recital given December 6 by Sigismund Stojowski, of New York City. His playing was, as usual, full of charm.

The Providence Musical Association offers in the "student's course" four attractive concerts this season. The first was a recital given in Memorial Hall on December 10 by Teresa Carreño. Much credit is due the association for enabling the people of Providence to hear such artists as are presented by the efforts of the manager of the association, Lucy H. Miller. Madame Carreño played the "Appassionata Sonata" of Beethoven and numbers by Chopin, Schumann and Liszt.

A large and enthusiastic audience assembled in the Churchill House on the evening of December 14 to hear a song recital by one of our local artists, Matira Mandeville, soprano, assisted by Chamboid Giguere, violinist, and Francis Archambault, of the Boston Opera Company. Miss Mandeville displayed her purely lyrical qualities in a very pleasing style and Mr. Archambault sang equally well. Mr. Giguere's rendering of his two solos strengthened the impression which he gave before in Providence when he played Arthur H. Ryder's "Dream Song" in Grace Church, accompanied on the organ by the composer.

The advanced class of the "Music School," Anne Gilbreth Cross, director, gave a very pleasing program on Thursday evening, December 16. The music of the evening was from the works of Beethoven, Mendelssohn, Chopin, Grieg, MacDowell, Debussy, Jensen, Niemann, Chadwick and Blumenheim.

The Arion Club, Dr. Jules Jordan, conductor, gave its first concert of the season in Infantry Hall, December 28. The work performed was Berlioz's "Damnation of Faust," with the Boston Symphony Orchestra furnishing the instrumental support. Josephine Knight, of Boston, as Marguerite; Willard Flint, as Mephisto, and Daniel Linn, of Providence, as the Student Brander. The chorus sang exceptionally well, being quite familiar with the work from previous performances.

Wednesday evening of this week, Bertha Antoinette Hall, organist of the Church of the Messiah, gave a highly appreciated recital before a large audience. Addie Ida Hides was the assisting vocalist. B. A. H.

Arthur Hartmann Married.

Arthur Hartmann, the violinist, was married on December 21, in Paris, to Marie Tucker. Mr. and Mrs. Hartmann will make their home in the French capital.

Reception for Liza Lehmann.

Liza Lehmann, the celebrated English composer, whose first New York concert will take place at Carnegie Hall,

Saturday afternoon, January 8, was the guest of honor Sunday afternoon of this week at a reception given for her by Victor Harris, at the Beaufort, in West Fifty-seventh street. Many representative social and musical personages called to meet Madame Lehmann.

Maximilian Pilzer's Career.

Of the younger generation of American violinists there are few whose careers have shown so distinct, steady and uninterrupted progressive march as does that of Maximilian Pilzer. Born in New York of American parentage, though the stock is originally German, he comes of a musical family, and received his first violin lesson when but five years old. By the time he had rounded out his first dozen years his teachers decided that he was suf-



MAXIMILIAN PILZER.

ficiently advanced to be materially benefited by foreign study. He was sent to Berlin at once, where, after three years of study at Stern's Conservatory, he gained the gold medal for the best graduation work in general musicianship, as well as the diploma of honor (the highest recognition given) in the violin department. A short time after, Joachim heard of the marked talents of the young American, and, after hearing him play, announced his intention of taking the brilliant youngster—then in his fifteenth year—under his tutelage. Pilzer's first concert in Berlin was given under Joachim's patronage, and

it was on this occasion that the Berlin representatives of the New York Times cabled over that "the coming American violinist" had made a most brilliant debut, and a career well worth watching was evidently in store for this talented lad. Concerts in London and on the Continent quickly followed, and due meed of praise met the performer at his every appearance.

Right here an amusing little episode may be related. When in London, Henry Wood, the celebrated conductor, heard Pilzer play and at once opened negotiations for his services as one of the first violins with the London Symphony Orchestra. After one or two interviews the arrangements were completed when Mr. Wood happened to take a good look at the lad and noted, for the first time, that he still wore short trousers. "But he plays like a man; he has the finish, the temperament, the technique of a man." "If he is to play with my orchestra he must wear long trousers; I am not directing a band of child wonders!" It was difficult to convince Henry Wood that a mere boy could play with the technical skill, ripe tone and wonderful feeling that characterize Pilzer's playing.

Maximilian Pilzer had no desire, however, to pose as a boy wonder, and it was as a recognized artist that he returned to America and found his native land not slow to recognize native talent. He soon became concertmaster of the Russian Symphony Orchestra, at the same time appearing as soloist. The People's Symphony claimed his services also as concertmaster, and this season he is filling the same position with the Volpe Symphony Orchestra. In addition to his public performances, both as soloist and concertmaster, Mr. Pilzer is on the staff of instructors of the National Institute of Music, New York. January 9 he is to appear as soloist with the Volpe Symphony Orchestra, playing the Bruch G minor concerto; and on January 14 he will play the Sinding concerto with the People's Symphony Orchestra, both appearances being at Carnegie Hall.

Rachmaninoff to Play at the Metropolitan.

Rachmaninoff's next New York appearance will be at the Metropolitan Opera House, Sunday evening, January 9. His solos will include his popular prelude in C sharp minor. Opera stars are also to sing some Rachmaninoff songs with the composer playing the piano accompaniments.

An old German musician attended the opera. In the course of events the tenor was shot dead, and the old gentleman was on his feet in an instant, shaking his fists and exclaiming, "Serves you right—donkey—you have sung out of tune all evening.—Exchange.

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The Widow.—He is improving his lying—he never did have an ear for music.—Exchange.

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SAN FRANCISCO, CAL., December 25, 1909.

The great magnetic force which Dr. Ludwig Wüllner exercised upon the San Francisco music lovers was manifested by the large attendance at his two extra concerts. He successfully displayed all the wonderful intricacies of his art and reached the climax in his most delightful and fascinating interpretation of the German folk songs by Brahms. He is certainly without a peer in the rendition of the songs by Strauss and Wolf. Manager M. H. Hanson announces another series of Wüllner recitals late in April or early in May, and there can be no doubt that, like the first series, they will prove to be a financial and an artistic success.

George Hamlin, the tenor who recently gave a recital in San Francisco, has a very pleasing and well trained voice. The programs were varied and refined. He introduced a number of songs by Roger Quilter which are peculiar rather than beautiful. The simple and unpretentious songs by Edwin Schneider, his accompanist, were in striking contrast to the foregoing compositions. Of Schneider's compositions, the "Flower Rain" was most favorably received.

The next attraction was Fritz Kreisler, the famous violin virtuoso, who gave three recitals before crowded houses. An extra concert has been announced for Sunday, December 26. What can be said to emphasize the already well known art of this great artist? His concerts are both educating and interesting at the same time. There is no virtuoso living who could be compared with him in the rendition of violin compositions of the old masters, Pugnani, Viotti, Handel, Bach, etc. While the charm with which he endows modern compositions like "Serenade Espagnol," by Chaminade, or his own works, "Caprice Viennois" and "Tambourin Chinois," is indescribable. No one will ever forget or ever tire of his interpretation of "Two Old Vienna Valses," attributed to Lanner. It seems as if Kreisler's whole heart and soul culminate in these two wonderful compositions. The enthusiasm of the audience was frenetic and forced from him numerous encores.

The Loring Club, of San Francisco, now in its thirty-third season, gave the second concert of the season under the leadership of Wallace A. Sabin, with the assistance of Grace Davis Northrup, soprano, and Hother Wismer,

violinist. The program included choruses for male voices, the three Christmas carols, "The First Noel," "Lo, How a Rose E'er Blooming" and "The Wassail Song," the four Hungarian songs, Schubert's beautiful composition, "The Night Is Cloudless and Serene," and a Scotch ballad, "Lochinvar," by Hammond. The high musical standing of the club was best proven by the interpretation of the composition by Schubert. A particularly interesting feature was Mr. Wismer's playing of the "Romance for Violin and Piano," by Fred Maurer, the well known and able pianist. The violinist was accompanied by the composer. Hother Wismer's execution of Max Bruch's adagio "In Memoriam" also gave satisfaction.

The California Conservatory of Music closed the first half of the season with two musicales. The rendition of the programs by the students showed the results of earnest and solid teaching as well as the high musical standing of the faculty. The pianistic capacities of Mildred Turner claimed particular attention. She rendered the "Scherzo," op. 21, by Chopin, with artistic effect. Promising talents were presented in Laura Lundegaard and Charlotte Hopperstead. The opera evening exceeded all expectations. Scenes from "Aida," "Il Trovatore" and "Lucia" were rendered. The evening was a success par excellence and the enthusiastic applause by the large audience was merited. The Misses Hazel and Myrtle Wood, Grace Brown and Charles Bulotti are highly gifted singers, equipped with beautiful and well trained voices, having already considerable dramatic talent.

E. H.

THE SOCIETY EDITOR AT A MUSICAL.

[Franc Holland, in The Week in Cleveland.]

The Society Editor entered. The bright and sparkling flow of conversation ceased suddenly, like a stop watch held the wrong way, and the nineteen guests at the society musicale stared with the kind of curiosity usually called forth by the star attraction at a dime museum. The hostess—where was the hostess?

The Society Editor looked around desperately, and was overwhelmed with the awful realization of being alone, invited, it is true, but uninvited in an exclusive circle of near-swells. Her first impulse was flight, but instead she dropped into the chair at her elbow. It happened to be a low chair, and she dropped further than she anticipated, adding to the picturesque features of the situation.

Across the room was a mirror, and in it the S. E. saw the reflection of her face, not tinted with pink embarrassment, but red—red like the color of the sky in chromos of Venetian sunsets. The S. E. untangled her fingers, spread them carefully over the arms of the chair, and pushed her feet as nearly as possible from the line of vision of the nineteen guests. Then the hostess came in and presented her as "a young woman from the newspapers." She did not say "merely," but it was in her voice. The guests shook two fingers fishily and hoped she was well. She wasn't; in fact, she was feeling on the verge of a decline just then, but she didn't say anything about it.

The hostess called a name, and a fat lady with red hair rolled toward the piano. She was very fat—so fat that her arms stood akimbo like the arms of a semaphore, and

she tilted her head and fixed her eyes on the ceiling when she sang.

"Lo-o-o-ve in the Spr-r-ring-tim-m-me," the song went. The S. E. became interested in spite of her temperamental dislike for the place.

"Tra-la-la," warbled the fat woman to the border on the wall.

The S. E. grinned appreciatively and settled back among the cushions, whereupon a wizened dowager, who evidently looked upon life as immoral and unnecessary, and upon the S. E. as a part of life, raised her eyebrows. The S. E. shifted her feet, and, trying to seem disconsolate, fastened her gaze upon the youngish, middle aged woman who reclined lazily over the sides and back of a cavernous chair. The woman was willowy and sylphlike as several yards of baby ribbon, and was tastefully penciled and frescoed; her head rejoiced in a jeweled coronet and a Psyche knot at the back, offset on the other side by a pug nose. Her long, whitewashed hands drooped over the cushions, exhibiting to the best advantage nine full sized jewels on one set of fingers and seven on the other. She seemed very happy.

"Yes," she was sighing to her neighbor. "My last attack of appendicitis cost us three hundred dollars—think of it—three hundred! And it only cost us six hundred to go to Mexico—that's seven hundred less than my new automobile. Frank wanted to buy a cheap one, but I said no, that when you've got the money you might as well—"

She was interrupted by the ending of the song and several rounds of applause, and then the hostess called on The Man.

There was but one Man, and he wore his hair long and looked pensive, like the pictures of the Matinee Idols one sees along Prospect avenue. But if he looked about as robust as a drink of water, he didn't talk that way. Leaning his elbow upon the piano and gazing dreamily into space, he proposed to recite "The Raven," and hurled himself into a whirling flood of slam bang mellerdraminar oratory, punctuated by wild clutching, fist clenching and hair tearing, while his voice performed a Marathon up and down the scale, striking finally a climax of daggers, gun-powder and gore.

"Be that word our sign of parting, bird or fiend! I shrieked upstarting—" he hurled from between set teeth. "Get thee back into the tempest and the night's Plutonian shore." And then, oh, then, he fumbled, hesitated—and was lost. "Shore—shore—Plutonian shore—"

The dowager burst into tears; the Greek-looking woman with the pug nose clasped her hands over her heart and the S. E. smiled happily. Some one prompted the speaker and the recitation limped along to the end.

A tall girl was called, and she sang softly and sweetly, like a canary gargling a throat tonic, and during this inflection a maid entered with silver and napkins, and the guests were as delighted as though they hadn't eaten in a week. They gathered around and buzzed like a bumblebee convention. Under cover of the excitement the S. E. slipped into the hall, snatched her hat and coat and fled.

Under the direction of Tor Aulin, a new "Nordisk Symfoni," by Jacob Ad. Hägg, had a successful premiere.

Cable: Musician, San Francisco

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A GLIMPSE OF REGER.

[FROM THE BOSTON EVENING TRANSCRIPT.]

A few days ago Professor Schillings arranged for the much discussed Max Reger to appear at one of the concerts of the Stuttgart Concert Orchestra, in the treble capacity of composer, conductor and soloist. Such appearances are not new: Mr. Paur has so appeared in Pittsburgh, and Mr. Henschel is said to have filled an emergency by so doing at one of his concerts with the Boston Symphony Orchestra. It is very rarely, however, that these occasions can happen; for, while composers frequently conduct or play their own works with more or less success, it is fairly seldom that a man who is distinguished in two difficult branches of an art has time to more than dabble in the other branches. Be that as it may, Reger is exceptional among those composers who conduct in having an absorbing interest in a composer most of whose best works were not written for the orchestra—Bach; and it was in unfamiliar works of Bach that Reger appeared as pianist.

A German rehearsal is always interesting to a foreigner; there is so much formal informality about it. After the orchestra had duly assembled and tuned its instruments expectant silence held sway. At seven minutes past the hour set for the rehearsal (the proper arriving time for a German conductor) Reger entered, preceded by several ladies and followed by several men. He is a man of ordinary stature, and rather less than ordinary good looks. He appears older than he really is, not so much in his bearing as in his expression of face; and I cannot conceive of one's suspecting this commonplace-seeming man of originating a new style of music, or anything else.

On the conductor's stand, all his manner changed. You cannot apply to Reger that much loved term "magnetic," but you must admit that he possesses the quality of letting everybody know that he "means business." He raised the baton, and suddenly assumed a professorial air which he maintained throughout his conducting. I have never seen so quiet a conductor; but I have seen few more efficient. From the moment he began to conduct, the men followed him perfectly, playing much more effectively than usual; nobody seemed inattentive, nobody seemed lazy. Reger used his left hand only two or three times during the piece, and then only in the most modest way; yet the whole orchestra—not a marvellously responsive one—produced with equal success enormous climaxes and delicate details of shading. As to his beat, it was of moderate width and very clear; the remarkable thing about it being that Reger, instead of beating wider for an increase of force, merely made a sharper stroke. In this way he avoided sacrificing clearness in the attempt to stir the players; for just as soon as the sharp stroke began the men would respond at once, without the undue flurry sometimes caused by too sweeping a beat. I should like to have heard Reger conduct other works than his own, for one cannot judge a conductor either pro or con from his work with his own compositions; but if Reger's conducting of other works compares with his conducting of his own, or with his interpretation of Bach later in the evening, he is certainly a most notable conductor; for unlike many of the extremely accurate, or on the other hand the extremely dramatic, conductors, he is at the same time absolutely satisfactory in detail, and impressive in great effects; those good people who never can bear to call the solar plexus by its right name would say he "thrills the heart," and those others who like to say what has been said before would find his effects "clear cut."

The piece which Reger conducted was his "Prologue to a Tragedy," which Boston, I hear, received enthusiastically a short while ago. Boston has been fortunate in hearing three of Reger's works brought out under Dr. Muck and Mr. Fiedler, both of whom evidently understand his style thoroughly; experience in Boston has shown that there is nothing very dangerous about these compositions. Germany, as a whole, thinks otherwise; the self-appointed priests of true art (whatever that is) find in Reger the customary profaner of the sanctuary, and the public gets very little chance to judge accurately. I have no hesitation in saying that Reger is dangerous to the average orchestra and the average conductor; but when Reger conducts his own works, one gets a clearer view of them than when some conventional time-beater tries to put them through by rule. Certainly, the other night, Stuttgart was intensely enthusiastic over this prologue, and recalled Reger again and again.

Two hearings and three complete and detailed readings of this prologue have failed to convince me that there is a blemish in it, except, perhaps, the composer's too faithful observance of strict formal procedure in repeat-

ing literally the themes of the exposition in the recapitulation—a technical matter, but one which I may be pardoned for mentioning, as it directly affects the impression made upon the hearers. Reger himself seems to have felt this, as he has recommended in an addendum that two of the subordinate themes be cut from the recapitulation; he observed this recommendation at the concert in question, and I judge from the Transcript that Mr. Fiedler also observed it in Boston. Although these two themes are agreeable enough, it is probably wiser to cut them, as they both occur earlier in exactly the same way, though in other keys. With this cut made, I can see no defect in the prologue; it is not particularly long, and it moves forward in a way sufficiently expeditious to appeal to those hearers who dislike to pay attention for more than a short while.

It would be absurd to ask to what "tragedy" this is a "prologue"; had Reger called his work a "Tragic Overture" nobody would have questioned him, but the term would have been too flat for his purpose. Reger evidently wished to create what the Ten Successful Authors of the Season's Worst Books call "a sense of impending fate"; the conventional term, "tragic overture," would only have misled the audience into supposing that the customary overture in any minor key was to follow, so he intimated to us that the tragedy was lying in wait around the corner, and thus primed, we hear the composition in a suitably imaginative frame of mind, and so receive the impression which he desired to make. We do not expect a tragedy to be jolly, nor even at all times agreeable; Reger's music is really tragic, and must be judged by what it seeks to portray.

Besides conducting his own prologue, Reger, assisted by Professor Philipp Wolfm, of Heidelberg, played two concertos for two clavier, by Bach, accompanied by the stringed instruments under Professor Max Schillings. The two soloists played perfectly together; when ensemble was desired, they sounded like one instrument, but when Bach let loose his counterpoint each player sharply individualized his part. As an earnest believer in Mr. Dolmetsch's ideals of performing ancient works with appropriate instruments, I could not help regretting that here pianos and not harpsichords were used; but I should not have cared to miss hearing Reger's piano touch. Although he could be as firm as anyone could wish, he had the most delicate pianissimo that I have heard, and the clearest articulation. As in his conducting, he went to no absurd extremes, but, unlike most moderationists, he brought out every effect in the most unmistakable way.

I was much interested, at the rehearsal, to see that Reger listened attentively to Professor Schillings' rendering of Strauss' "Till Eulenspiegel," and showed great enthusiasm afterward. In Germany Strauss' and Reger's respective followers are so violently opposed to each other's gods that it is wise when admiring the one writer in the presence of the other's followers, to "speak softly and carry a big stick"; it is therefore pleasant to know that each of these composers frankly admires the other's musical achievements.

After the concert I had the pleasure of being introduced to Professor Reger. He has the reputation of being disagreeable in the extreme; but he was certainly most agreeable to those whom he met after this concert. He is not a talkative man and makes an awkward appearance in a gathering of fashionable people; but I judged that, like many self-contained men, he was bashful—a trait which often underlies apparent rudeness, as everybody knows. Upon this occasion he seemed to be divided between an earnest desire to be pleasant and a frantic wish to escape. It must be remembered that Reger is a scholar and the son of a scholar, and that scholars are notoriously embarrassed and even gruff in company.

Germany is at present trying to decide whether Reger is the greatest or the least living composer—a problem which is considerably complicated by a similar one concerning Strauss. Obviously, for the partisan mind, there are but two conceivably possible solutions, each with one of these worthy gentlemen at the top and the other at the bottom. We despised American eclectics can, however, judge more calmly, at least. So far as familiarity with all his published orchestral works, and between thirty and forty of his smaller works can justify me—and goodness knows, thirty or forty of his quintets, quartets, trios, sonatas, preludes, fugues, suites, variations, and what not form a mere drop in the bucket which his industrious brain has filled—I feel safe in saying that he is a very great composer indeed, but not the greatest living com-

poser. That witty remark, attributed to Mottl, that "Reger is a half, not a whole, Bach redivivus" is a half, not a whole, truth; for although Reger has done good work in Bach's style without becoming comparable to Bach, he has done much better work in his own style, which in spite of many traceable influences is distinctly his own. Among the most potent influences are Beethoven and Brahms, with, of course, Bach; besides, one can find Spohr in some themes, Schubert and Wagner in some broad melodies, Bruckner in certain climaxes, and even a little Mendelssohn. Oddly enough, he is very fond of using the six-toned scale in working up a climax, and at the climax itself introducing the trombones on a principal theme very broadly in octaves under string tremolos on altered chords—a combination which I find elsewhere only in the works of Mr. Loeffler, whose artistic ancestry is decidedly different.

With all these other influences Reger's style remains, as I have said, his own; and to me it is wonderfully expressive. It is hard to define the characteristics of a style, but I should describe Reger's as serious, often rather gloomy, always dignified, but often strenuous, and charmingly relieved by long stretches of quiet but warm-hearted melody. Probably the last is the only statement which many would question; but I affirm that I have seen and heard the melody, and that when the public is familiar with Reger nobody will question its existence; for a new style is always confusing, and a composer's melodic invention is usually questioned until the novelty of his work wears off. Because his music is free from national or local limitations, I place him above Debussy, Sibelius and certain other innovators; because he is less conventional than d'Indy, Elgar and many other fine composers in Germany, Russia, Italy and America, I place him a very little above them; but as his music is neither so brilliantly suggestive as Strauss', nor so sweepingly energetic as Mahler's, I place him below these two. As he is only thirty-six, he may yet outstrip them; but to me his style seems to be settled, and the other two are not dead yet, by any means.

MUNICH MUSICAL NEWS.

MUNICH, Germany, December 22, 1909.

The fifth Tonhalle subscription concert, director Löwe, presented the following:

Symphony, A flat E. Elgar
Concerto, E flat, for piano Mozart
Overture, Benvenuto Cellini Berlioz

The symphony was well received by the critical audience. The andante of the first movement, the adagio of the second, the lento of the third, are very attractive and melodious, while the allegros—in each of the three movements—are full of up to date cacophony as well as great difficulties. The orchestral parts were no less beautiful than the solo part, and the ensemble was a perfect and unalloyed delight to the real lover of music. The Berlioz number was very well done—a brilliant performance by Löwe and his musicians. He was recalled a number of times.

The eleventh Volks-Symphonie-Konzert, Tonhalle, had the following:

BEETHOVEN-ABEND.

Dirigent: Hofkapellmeister Paul Prill.

Soloist: Richard Rettich (Violin).

Rondino Es-dur für Blasinstrumente (Posthumus) Beethoven
Konzert (Fragment C-dur), für Violine mit Orchester Beethoven
Dritte Symphonie (Es-dur), Eroica, op. 55 Beethoven

These concerts are, as a rule, sold out. One is fortunate, indeed, to find a reserved seat on sale on the date of the concert. The rondino was as delightful as it was rare. The long concerto movement was well done by the soloist. The lack of inspiration in this "fragment" was more than atoned for by a very excellent performance of the "Eroica." This program, on the 15th of December, was in honor of the great Beethoven, born December 16, 1770.

The "Popular" concerts, Tonhalle, every Sunday and Thursday, by the same orchestra and director (Prill) are very largely attended and present splendid programs. The last one, on Sunday evening, December 19, had among other selections the following: Overtures to "Egmont," "Tannhäuser" and "The Merry Wives of Windsor," and a Bizet suite, Vorspiel, Schillings, second polonaise, Liszt, and other shorter pieces. Thursday evenings are devoted to Wagner.

The third Odeon concert by the Court Orchestra under Mottl gave a Haydn symphony in C (Kieter-Biedermana, No. 3), a rhapsody, op. 53, by Brahms, for alto solo, male chorus and orchestra, and as concluding number Bruckner's fifth symphony in B flat major. From Haydn to Bruckner is a tremendous leap, and afforded an excellent opportunity to demonstrate the "then and now" of the symphony. Both were received with enthusiasm, and Mottl was the recipient of an ovation after the Bruckner. The

Brahms had as soloist Frau Ad. von Kraus-Osborne, an artistic singer, and the assisting male chorus was the Lehrergesangverein München.

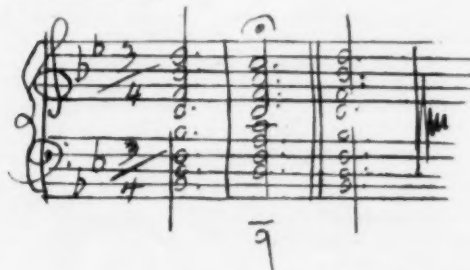
The Münchener Chorschulverein, director Domkapellmeister Eugen Wöhrle, gave a very excellent exhibition of a capella singing of 4, 5, 6, 7 and 8 voiced compositions by Palestrina, Venturi, Anerio, Zangius, Eugen Schmitz and Max Zenger. Miss Vally Theumann sang, with violin obligato and piano accompaniment, an aria each from Bach and Mozart, and three Brahms songs. The singing of this choir of about sixty voices showed most excellent training as evidenced by the fact that they never sagged from the pitch throughout the program. I consider this a very remarkable accomplishment.

Wilhelm Backhaus, pianist, played the Beethoven sonatas in D major, op. 10; F sharp major, op. 78; C minor, op. 111; the Schumann "Fantasiestücke," op. 12, and the Schubert "Wanderer Fantaisie," op. 15, on the evening of the 9th of December, and I want to remember this day and date because I never heard such perfect pianism in all my musical experience. This young blond and handsome man is sovereign master of all technical propositions, and with it all has a perfect, beautiful touch. Musically inwardly, he is not yet ripe, but his style, at present a manly, healthy one, gives promise of future great accomplishments.

Susan Metcalfe gave a song recital on the 13th, singing nineteen songs—and then some encores—from Gluck down to Richard Strauss, to a delighted audience that crowded around the platform after the last program number and insisted on song after song until the lights were turned out. Miss Metcalfe is American—on her father's side—and studied in Paris and New York. Her press notices from Holland read extravagantly, and perhaps these facts, which appeared as advertisements, had an unpleasant effect on several of the critics here, who, as we say in the States, "ripped her up the back" most ungraciously and terribly ungallantly. Nevertheless, Miss Metcalfe is an artist, her voice is fine and under perfect control, her appearance very good, only her bearing is entirely too shrinkingly modest. She is coming again in January, and I await her second appearance with much interest.

There is a lull in the concert market, for which I am truly grateful. In conclusion permit me to give another of G. Capellen's exotic scales. This one is called "Kleinmoll": G, A, B flat, C, D, E flat, F, G.

I have a song before me by A. Köppl composed in this scale which has some remarkable ear jabs in it. The first three chords are:



DR. W. L. BLUMENSCHN.

They are talking of listing opera tickets on the Stock Exchange.—New York Review.

The production of Siegfried Wagner's new opera, "Bana dietrich," is to take place at Karlsruhe on January 23.

The Elgar symphony will be heard for the first time in Italy at the concert to be given by the Royal Academy of St. Cecilia, Rome, on January 6. Landon Ronald has been asked to conduct the work.

The Leipsic correspondent of THE MUSICAL COURIER says that the new violin concerto of Max Reger is "of Brahms, boiled off for about the fifth time." It must be pretty weak.—N. Y. Evening Post.

Eight hundred immigrants on Ellis Island, waiting to be admitted or examined, were entertained for two hours on Christmas Day by soloists from the Metropolitan Opera House, who sang in their native tongues.

Many operas have been written on the subject of Faust. It has remained for a Dutch composer, named Brüggemann to conceive and carry out the plan of writing a "Faust" trilogy. His three operas are entitled "Dr. Faust," "Margarete," and "Mephistopheles." The second of these is to be produced at the Scala in Milan ere long. It is said to resemble in plot Gounod's popular work.

THE INGRATITUDE OF ARTISTIC PROTÉGÉS.

[FROM THE NEW YORK SUN.]

The annual rush of the singing teachers and their pupils to the singers has set in. They are besieging the opera stars in order to get a hearing and advice as to the training of their voices. They are very earnest about it, although in many cases there is reason to suspect that they take very little serious interest in what the patient prima donnas may say to them and that they are making the rounds from one singer to another merely to enable them to say that they have been heard by Madame X or Monsieur Y.

It is not to be wondered at that the artists feel very little interest in these applicants for advice. It takes a stronger pull every year to make them consent to receive the students of music in their drawing rooms and listen while the pupil sings and the teacher explains just how wonderful her share of the work has been in developing this voice. Prima donnas are growing wary. They have learned to know the singing teacher and her ambitious charge. They realize that in nine cases out of ten the teacher intends to stop on the way out of the house and hear what the other singer on the floor below has to say.

So it is not surprising that one of the prima donnas most sought out has printed cards which are sent to all applicants for a hearing. On them she regrets in the third person that it is impossible for her to receive the applicant on account of the pressure of her operatic duties.

The best known of all American musicians has for the last five years taken no notice whatever of such applications. He throws them into the waste basket unless they come from very particular and unusually important acquaintances. He is interested in instrumental musicians as well as in singers, and to grant half the appointments that are asked of him would occupy most of his time. So he makes it a rule to receive nobody.

And he is glad he had the courage to take such a stand, for it has freed him from a great deal of trouble and waste of time. Some of the women at the Metropolitan were telling of the experiences they had been through with musical aspirants the other day while awaiting the beginning of a rehearsal.

"I decided that I had interested myself in the matter for the last time," said a soprano who was trained in Germany although she is noted everywhere for the beauty of her singing. "Then a girl whom I had met in New York came to my home in Berlin and told me that I just must take her to my teacher.

"She had spent a year in study abroad, nothing had been accomplished, she was in despair and she wanted to go immediately to the teacher of whom I had told her. Now the woman lived in Stettin, which was something of a journey from Berlin for me to take at once. Then I was going to the country for the summer the next day. I explained all this to the girl and suggested that she wait until I came back from my six weeks' outing, when the teacher would just be beginning to work again.

"That would never do, she declared; she wanted to get to work right away, and she must not lose all that time. She did not know what would happen if I did not send her to my teacher. The money she had available was not nearly so much as it was before a year was wasted and she wanted to begin work with my teacher at once.

"She was so urgent that I agreed to meet her the next morning at the Stettiner Bahnhof. I postponed my own trip for a day, my old teacher was notified by telegram to prepare to give the day to us and all my plans were put aside for the sake of the student. I felt a certain obligation to make the trip to Stettin with her, as I had been so indiscreet some years before when she was singing in a church choir in New York as to promise to take her to my teacher if she ever wanted to go. I can be a conscientious goose if it is necessary.

"I reached the Stettiner Bahnhof before 8 o'clock and my husband bought my ticket and one for the student. We waited until the train was just on the point of leaving. Of course the girl never came near the station. She never came near me either.

"It was two months before I heard a word from her. Then I received an illustrated postcard from somewhere in the Tyrol saying that she hoped I had not been inconvenienced by her not coming, but she had changed her mind and decided that she would not care to go to Stettin and was taking a good vacation before she went to Dresden to study.

"I didn't wish her any harm, and in a way I am indebted to her. She taught me a lesson that has been of great value to me. I have never since taken any trouble about such cases. The poor girl had a beautiful voice, but I am afraid she has accomplished nothing. In fact the last time I heard of her she was back in New York.

"Since that time I have become the most cold blooded

of prima donnas. I can listen to the most harrowing tale of ambition and remain cold."

"We must all have our experiences," said the singer who was sitting near her, "but it took even a more trying incident to change my disposition toward the aspirant.

"My attention was called once in a Western town to a girl who had been studying music and had given it up to support her family by teaching and doing whatever singing she could in church choirs or small concerts. She had really a beautiful voice, unlike many American voices, very warm and emotional, and it seemed to me a shame that she should not have the opportunity to complete its cultivation.

"But she was quite without means and there seemed no way to do anything for her except by giving her enough to pay for her living expenses in Europe. I arranged for her to go to my teacher in Vienna, who bears one of the most famous names in vocal pedagogy in the world, and take lessons from him until I had the time to take her myself. But there had to be provided the money for her to live abroad during this first year.

"I was very busy bringing my season to a close in New York, but I determined to do something for her before I left. I brought her on from the West, had her stop at my hotel, arranged for her to be heard by some wealthy and philanthropic men in the city, and then got them to promise to help her. I told them that I wanted enough for her to live on for a year. I wrote to five of them and in that way raised \$2,500. Each sent me a check on my request.

"Well, the money was put in a New York bank to be sent to her every month. She sailed, expressing the greatest delight at going to my old teacher. After she had been there a few weeks, I came to Vienna. She wrote to ask when I could receive her at my hotel.

"Before that, however, I had a communication from my teacher to the effect that she had been to him only a few times, and had said on every occasion that she had a cold and could not sing. She arrived at my hotel accompanied by some young man.

"I never went through such a mortifying experience in my life. She said she had come to notify me that my teacher, a famous instructor, was ruining her voice. Since she had been going to him she had not been able to sing a note. She wanted to go to some unknown teacher who had been in the Western town she lived in before she came to Europe.

"All she wanted to know was whether or not I would allow her to have the money that I had collected for her in New York in order that she might study with a really great teacher. Throughout the whole interview her whole attitude was that of a person who had been imposed on by being sent to an incompetent teacher."

The prima donna who told this story is one of the great singers of the century, so her feeling in the matter was easy to comprehend. Her listeners were anxious to know what had been the fate of the music student and asked her about it.

"My first impulse was to buy her a ticket back to the town she came from," was the answer, "but I thought the matter over. There would be a row, and it seemed as if the easiest thing to do were the best. I intimated that she would be allowed to use the money whatever teacher she went to and she left with the young man she had brought to act as her witness.

"It was evident that the two of them were perfectly delighted. In the corridor of the hotel my husband saw them chuckling with delight. They had got the best of me and that gave them cause for their satisfaction.

"And I, good hearted and trying to help a girl who seemed to give some promise, had been made a victim of. It had from the first been a plan to get to Europe and then go to the teacher she had been with before. In order to accomplish that she had consented to go to the famous master I had picked out for her.

"The whole plot was made perfectly apparent when I learned from my professor that she had always said she had a cold whenever she came to him and had not taken a single lesson, but merely tried to sing a few scales. I was of course very foolish not to send her back to her home the minute I saw through the trick. I didn't, however, and the only effect of the experience was to make me resolve firmly never again to interest myself to such an extent in any music student.

"I suppose, however, that I may be weak enough to do it again if some girl comes along with talent and a good voice and persuades me that she really wants to study."

There was a man in the group who had a story to tell of a young musician he tried to help.

"As an American," he said, "I felt that I would like to do something for a young man that came to me through friends two years ago. He had really a good voice and seemed musically, and I decided to have him come on to New York to help him as much as I could and to see to it that he had the right sort of instruction until he was ripe to go abroad for some experience in study and singing there.

"He came to me two or three times a week for a short lesson and I sent him to a colleague of mine with whom I had studied to take his regular lessons. I had it so arranged that he got free admission to the opera house, and he seemed to be making the right sort of progress.

"Once he expressed a desire to sing for a baritone who had formerly been in the opera, but is now teaching. The man was a great friend of mine, so I gave the boy a card and he went to sing for the man. We met a few days afterward.

"You're doing something for that boy, aren't you?" he asked me.

"I explained that I was helping him to get a start.

"Studying with somebody already, isn't he?" was the question.

"I asked him what this all meant, and he told me that he understood I had found a teacher for the young man, who was evidently not at all satisfied, as he had come to sing for him merely with the object of trying to get him to tell him the name of some other teacher.

"As your friend and a friend of the teacher you sent him to," said the teacher, "I told him that I should tell you every word of his ungrateful conduct. So you see how much he has appreciated your interest."

"Not being so soft hearted as you ladies," the narrator continued, "I never allowed that young man to come to me again, and told the teacher who had him in charge of his conduct. He was instructing him for nothing, or for a very slim chance of reward in the future. He dropped him, too.

"The last time I heard of him he was in the chorus of a musical play on Broadway. He might now have been studying in Europe if he had been frank and kept at his work instead of trying to show that he knew more than those of experience and rewarding their kindness with ingratitude."

As these experiences were all in the lives of the men and women who are the New York favorites at the opera houses today, perhaps they may be excused for not being so enthusiastic in their patronage of the aspirant to operatic honors as they might be.

"RING DES NIBELUNGEN" CYCLE.

A complete cycle of Wagner's "Ring des Nibelungen" will be given at the Metropolitan Opera House on the afternoons of January 24, 27 and 28, and February 1. The complete casts follow:

"DAS RHEINGOLD."

Wotan	Walter Soomer
Donner	Herbert Witherspoon
Froh	Glenn Hall
Loge	Carl Burrian
Alberich	Otto Goritz
Mime	Albert Reiss
Fasolt	Adolf Muhlmann
Fafner	Robert Blass
Fricka	Olivia Fremstad
Fraia	Alma Ghick
Erla	Louise Homer
Woglinde	Lenora Sparkes
Wellgunde	Bella Alten
Flosshilde	Florence Wickham

"DIE WALKURE."

Siegmond	Georg Anthes
Hunding	Allen Hinchley
Wotan	Walter Soomer
Sieglinde	Olivia Fremstad
Brunnhilde	Johanna Gadske
Fricka	Louise Homer
Helmwige	Rita Fornia
Gerhilde	Lenora Sparkes
Ortlinde	Rosina Van Dyck
Rosswalde	Florence Wickham
Gringelde	Van Nissen-Stone
Waltraute	Louise Homer
Siegfride	Marie Matfield
Schwertleite	Paula Wachning

"SIEGFRIED."

Siegfried	Carl Burrian
Mime	Albert Reiss
Der Wanderer	Walter Soomer
Alberich	Otto Goritz
Fafner	Robert Blass
Erla	Louise Homer
Brunnhilde	Johanna Gadske
Stimme des Walsvogels	Bella Alten

"GOETTERDAEMERUNG."

Siegfried	Carl Burrian
Guthrie	Clarence Whitehill
Hagen	Allen Hinchley
Alberich	Otto Goritz
Brunnhilde	Johanna Gadske
Gutrune	Rita Fornia
Waltraute	Louise Homer
Woglinde	Lenora Sparkes
Wellgunde	Bella Alten
Flosshilde	Louise Homer

Heermann to Spiering.

The distinguished violin authority, virtuoso and musician, Hugo Heermann, wrote the following letter to his colleague, Theodor Spiering, concertmaster of the New York Philharmonic Orchestra, which breathes the proper spirit and proves that among musicians of the higher grade a true assimilation and harmony on artistic qualifications naturally exists:



Herrn Concertmeister
Theodor Spiering
% Philharmonic Society
Carnegie Hall
New York City



Lieber Herr College,

Endlich habe ich mich entschlossen
für Studien für ein halbes Jahr
nach Europa zu reisen. Ich bin
überzeugt, dass ich in Europa
mehr lernen werde als in Amerika.
Ich werde in Deutschland
und Frankreich studieren.
Ich werde in Deutschland
studieren und in Frankreich
studieren. Ich werde in
Deutschland studieren und
in Frankreich studieren.
Ich werde in Deutschland
studieren und in Frankreich
studieren. Ich werde in
Deutschland studieren und
in Frankreich studieren.

[Translation.]

I have finally received, through indirect channels, your etudes and regret the delay so much the more because I have not had the opportunity of studying the same during the summer when I had my vacation. They contain, the most happy combination of technical and musical value, and as Goethe says, "a most rare complement of the true, beautiful and good," which especially nowadays is lacking. I am most happy for this country that an artist of your rank now returns to America, because those who are exponents of the above three attributes are more than needed here.

With many thanks and greetings,

HUGO HEERMANN.

AN ANCIENT ORACLE.

[From the Daily Telegraph, London.]

It is a pretty old story that times are changed. All who are young enough to remember their Latin grammar will call to mind the saw about times changing, and we with them. But this, if true at all, can surely refer only to individual atoms, and not to the big things composed of these atoms. If for things we substitute opinions, the result is the same, and we come round to another wise saw which has reference to history repeating itself.

History certainly does repeat itself, whether it be musical history or other. Since music began the "new," that is, the progressive composer has been worried to death, metaphorically speaking, by the critics, and his work has been torn to pieces and, as it were, thrown to the dogs. Nevertheless, it goes on living, in spite of its rending, in spite of the critics. For with all due deference to the august body whose business it is to sit in judgment, it is Time, and not they, which decides the fate of musical and other art works. In this respect Time has never changed.

Somewhere about the reign of George IV there lived a versatile M. D., a graduate of Glasgow, but an old Etonian, named William Kitchiner, among whose literary remains are two volumes, respectively entitled "The Cook's Oracle: The Art of Invigorating Life," and "The Traveler's Oracle; or, Maxims for Locomotion." It is of the

latter I would write, though it does not look a promising subject for an article on a musical theme. But whatever Kitchiner's knowledge of medicine, to say nothing of coal, from which he derived his income, he certainly was a musician. For intermingled with his hints to travelers for preserving their health, his estimates of the expenses of traveling on foot, on horseback, in stages, in post chaises, and in private carriages, are a number of songs composed with some skill, but not much originality, by the worthy M. D., whose motto was "Mirth and motion prolong life." And a very good motto, too.

One portion of "The Traveler's Oracle" may be regarded almost as a foreshadowing of Berlioz's delicious "Soirées de l'Orchestre," a book far too little read in these days, the more's the pity. The doctor pitches the tale of one Sandy McSiller, who on arrival at a Border inn demanded bed and board. The former was promised him by the innkeeper, but, alas! the whole of the food in the inn had been commandeered by a certain Major Sharp and a friend. These latter gentlemen, however, received McSiller with all the politeness possible at their own table, and opened their meal with the toast "Here's a health to all those that we love."

The evening sped merrily along its appointed way, songs from the different members of the party being abundant, and, as time passed and the generous wine flowed freely, quoth the Major: "Come, waiter, come, bring some welcome glasses, none of your acorn glasses; bring us some manly, old English half pint bumpers, and let us have a magnum of warm heart." (On this there follows an elaborate receipt for preparing this "delicious drink," which seems to have been a patent concoction of the doctor's invention. It is too long to reproduce, but the beverage certainly was not of the temperance order.) Before McSiller had arrived at the pitch of jollification requisite for the performance of the songs demanded of him by the company, there arose a wordy discussion on music in general. In this the Major's friend, a nameless captain, laid it down as an argument that "a plain ballad was not only the delight of his ear, but was also the chef d'œuvre of singing." He proceeded then to explain that "from its simplicity it is apparently easy enough, however, to warble a ballad with graceful expression, as we hear it from Braham or Sinclair, requires quite as much judgment and as attentive consideration of every note and every syllable, as it does to execute the most intemperate bravura. The former is an appeal to the heart, the latter merely plays about the ear, and seldom excites any sensation beyond.

I like the plain Song without vain repetitions,
Soft Cadences, Graces, or running divisions;
I love "Auld Lang Syne" and sweet "Gra Machree Molly,"
So strike up the Jorum to chase Melancholy."

Now, are the captain's sentiments and his thesis very different from those which are in vogue today? Has time changed in this respect?

Up rose the major and spoke in a manner that showed even more convincingly that time changes little, and we even less, if we examine ourselves truly. "My dear Captain," said he, "people are prone to admire most what they understand least. It is one of the most unreasonable affectations that John Bull's arbiters of fashion have ever insisted upon that worthy person's submitting to. However, arbitrary fashion, from whose imperative decree there is no appeal, has pronounced it to be extremely genteel to sing Italian songs, and to be seen at the Italian Opera!" (Has time changed?) "But—

To be sure
I'm not a connoisseur,
Arrah, will you now be aisy?
I don't the Uproar know at all,
And then I have not heard them squall,
From Mingotti to Marchesi,
Who pretty well have sucked the pence,
And sold the English Sound for Sense,
The soft John Bull to take by the Ears,
To whom this Babel proves the music of the Spheres,
Astonish'd, John cries, Bravo! Encore!
And swears all English Music's a vile bore.

To this the captain replied vigorously that "the furious admiration with which would be thought polite people pretend to listen to foreign music is a piece of silly affectation—yet vanity seems to prevail even over the very sense of pleasure, and the Italian Opera is more frequented by people of fashion than any other public diversion, who, to avoid the imputation of want of taste, submit to some hours of painful attendance on it every week. But the most outrageous Fanatico per la Musica will not venture to impeach his understanding by pretending that his ears have ever been half so filled with pleasure by any Oltremantani Queen of Quavers, as they have by our mellifluous native warblers, Crouch, Jordan, Billington, Bland, Stephens, Carew, Povey, etc., or our matchless Champion of Song, Mr. Braham.

Italian music, sweet because 'tis dear;
Their Vanity is tickled, not their ear;
Their tastes would lessen if the prices fell,
And Shakes'care's wretched stuff do quite as well.

As a final utterance the gallant captain clinched matters in this wise: "Of the late importation of the unac-

countable assemblage of unconcated discords and hobgoblin dramas from Germany, while we have such univshally esteemed musicians as The Father of English Harmany, our Orpheus Anglicus, William Shield, T. Cook, J. Braham, etc.—to use the gentlest terms, I must say, I wish to see it as unpopular as it is unpatriotic. Let it not be again said that our excellent English musicians, who are ornaments to our country, are less patronized, and that double and treble price is paid to foreign artists of inferior talents." Again, has time changed? Let us hope it is at least changing, and that some portions of our musical history will refrain from repeating themselves.

MUSICAL COLUMBUS.

COLUMBUS, Ohio, January 2, 1910.

Dr. Wüllner's song recital is the first significant musical event of the new year. Columbus musicians are considerably keyed up in their expectations of this wonderful interpreter.

Liza Lehmann's coming appearance here with her concert company in Memorial Hall on Friday evening, January 14, has caused quite a revival in "Persian Garden" recitals, "The Daisy Chain" and "Nonsense Songs" by Madame Lehmann, as well as other of her separate songs.

Dolores Reedy Maxwell has arranged a "Persian Garden" concert for Chillicothe on the evening of January 27. Mrs. Maxwell has secured Mary Hissem De Moss, soprano; Joseph Schneck, of Cincinnati, tenor; Oley Speaks, baritone, and Mrs. Maxwell herself will sing the contralto parts. The first half of the program will present each singer in a group of songs, the song cycle to be the last half of program. Mrs. Wilbur Thoburn Mills, one of Columbus' most brilliant musicians (organist and pianist), will play the accompaniments.

The Women's Music Club will present a very attractive program at the members' recital Tuesday afternoon, January 25. The members who are assigned to that day are Mrs. William King Rogers, Hedwig Theobald, Mrs. Andrew Timberman and Ann E. Hughes, singers; Emily Lyon McCallip and Hazel Swann, pianists; Miss Katharine Gleason, organist. Miss McCallip's number will be a piano and cello sonata, Ferdinand Gardner the assisting cellist.

ELLA MAY SMITH.

Cadman-Harper Recitals.

Charles W. Cadman and Paul Kennedy Harper have been engaged to present their Indian Music Talk before the St. Botolph Club of Boston on the afternoon of February 6. They may also, while in the East, appear before a club in Brooklyn and a series of recitals in Manhattan.

A son of Hans Richter is to make his debut in Vienna shortly as an opera singer.

Alice Preston, Soprano.

Four years ago Mr. Conried, then director of the Metropolitan Opera House, engaged Alice Preston to sing the roles of Juliet, Manon, Michæla and others. In order to be thoroughly equipped for this important work Miss Preston went to Europe and placed herself in the hands of Jean de Reszké. Her plans were thwarted, however, and her dreams of an operatic career abruptly terminated by the death of her mother, Mrs. George Rutledge Preston, well known in social circles of Philadelphia, New



ALICE PRESTON.

York and Newport, and by her own subsequent illness. Upon regaining her health Miss Preston devoted herself to the concert field. She has passed much of her time abroad singing at orchestral concerts and appearing in many London and Paris salons of distinction with great success. She has a soprano voice, brilliant and flexible, which enables her to do coloratura as well as lyric work. Her repertory, therefore, is large and includes the best and most important songs and arias of all schools. Being a linguist she can give the proper rendition to whatever she addresses herself.

Miss Preston's father was a prominent banker of New Orleans; William F. Krumbhaar, of Philadelphia, was her

grandfather, and Colonel William Butler, of General Washington's staff, was her great-grandfather. She is widely known in Washington, New York, Boston, Bar Harbor, Tuxedo and Newport as a singer of marked ability. At present she is busily engaged in concert work and will sing in many of the large Eastern cities during the season.

MISCELLANEOUS MUSICAL NOTES.

Seven operas are to be newly staged at La Scala, in Milan, during the coming season, says an exchange. The first of these will be "Die Walküre," with Marianna Tcherkassy, a dramatic soprano from the Imperial Opera, St. Petersburg. The Siegmund will be Vaccari. Following will come a revival of "La Sonnambula" for Rosina Storchio. Cherubini's "Medea" will perhaps be one of the interesting revivals of the season. The principal roles will be sung by Signora Mazzoleni and Amedeo Bassi, late of the Manhattan Opera. In Berlioz's "Damnation de Faust" the baritone, De Lucca, well known to Covent Garden patrons, will be the Mephistopheles. Samara's "Rhea" will be new to Milan, as will be the first part of a new trilogy by Bruggmann on Goethe's "Faust." The seventh work has not yet been decided upon. The Russian ballet dancers are in vogue in Europe just now, and one of them has been engaged as prima ballerina at La Scala.

The Munich Music Society, Ferdinand Löwe, conductor, will play these works this winter: Bantock's "The Pierrot of the Minute," Bleyle's "Dance of the Gnomes," Braunsfels' "Variations on a French Children's Song," Klose's "Elfenreigen," Koessler's "Symphonic Variations," Mahler's fifth symphony, Reger's "Symphonic Prologue to a Tragedy," Ritter's "Emperor Rudolf's Ride to the Grave," Siegel's "Heroic Tone Poem," Wolf's "Penthesilea," etc.

The Birmingham (England) Promenade Concerts are not to be discontinued as had at one time seemed likely. To mark their appreciation of the efforts of the conductor, Landon Ronald, during the last five years, a number of his supporters in Birmingham have just presented him with a gold purse and the scores and parts of Brahms' symphonies.

Songs of sixpence were the lays
Of twenty years ago,
But now the songs come higher, says
An impresario.

—Kansas City (Mo.) Journal.

"What's the matter?" "This graphophone record refuses to work." "I'm not surprised. That is a song by Madame Squallini. She's always disappointing her audiences."—Kansas City Journal.

Ermanno Wolf-Ferrari's new intermezzo in one act, "The Secret of Susannah," had its première in Munich recently and scored a pleasant success.

Prof. Wilhelm Grünfeld, the concertmaster of the Budapest Opera, celebrated his fortieth anniversary in that position.

Madame Nordica will appear as Brünnhilde when "Die Walküre" is performed in New York at the Metropolitan.

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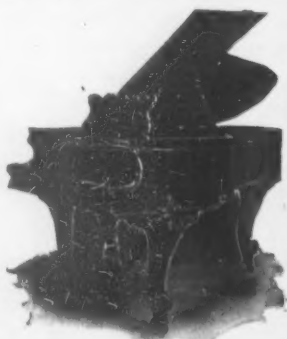
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